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ABOUT THE AUTHOR

Born in Coquille, Coos County, Oregon, Lans Leneve now lives near Myrtle Point, close to nature, on the banks of the middle fork of the beautiful Coquille River.

Formerly a hunter and trapper with the Government and State Game Commission, a registered guide with the state of Oregon and with the Forest Service, Mr. Leneve has also done independent trapping for fur-bearers and predators. He has been honored with an award by a national wild life federation for outstanding service as conservationist of wildlife.

Free-lance writer, columnist, former city newspaper editor, and at one time an associate editor of *Hunting and Fishing* magazine, the author has been contributing to magazines and sports columns most of his life. His column "Ramblings" has been featured in the Myrtle Point (Oregon) *Herald* for the last seven years, and he is also free-lance correspondent for *The Journal* in Portland, Oregon. "Hello, Sportsmen" is his first published book.

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APRIL, 1955

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What Readers Say

The Fascination of History

I started taking *Author & Journalist* a few months ago and have found all the issues well worth the subscription price but particularly the February issue.

"It's Fascinating to Write History" appealed to me because it is an entire writing course in itself. It tells what books to read to further and facilitate the research part and it also shows exactly how to write the historical fact article.

I, too, have found the writing and studying of history fascinating and hope to make that phase of writing my special work. Of course I have not gone nearly so far as Mr. Friedman but at least I have started. I have had published one Western fact article, have three out which editors are considering and have sold five very short fillers on Western subjects.

LOUISE C. AUER

La Porte, Texas

The Case Against Codes

"The Code for Comic Books" had as subtitle, "and how it will help the writer." I cannot agree with the general belief that a code of any sort that is forced on the writer will help writers. Any form of coding or limitation, not freely made up and accepted by the writer himself, is an infringement on our freedom, and as such it is objectionable.

I believe the comic books in the "horror" class are bad, but that becomes a secondary matter when any organization dictates do's and don'ts. A new look for the comic books will be a step forward but if it is obtained by the method of the Code of Ethics in the form of positive rules from a group or association, and it is permitted to come about that way, then what goes for comic books will be tried for magazines and books and all other forms of writing eventually. Such should be stopped immediately. We can not permit even the shortest step backward when it comes to our freedom. The very existence of this association should be fought against by every writer, everywhere, whether a comic book writer or not.

H. A. DONALD SANO

Athens, Greece

After 14 Rejections, the Payoff

If any writer thinks his manuscript has what it takes, my advice is not to be defeated too easily. I have just been awarded one of the 20 second prizes for magazine articles of 1954 by the Valley Forge Freedoms Foundation.

My article was published in *National Republic* in September after *Reader's Digest*, *Saturday Evening Post*, *Collier's*, *American Mercury*, *Atlantic*, *Harper's*, *Link*, *Nation's Business*, *Rotarian*, *Kiwanis Magazine*, *Nation*, *Adult Magazine*, *American Scholar*, and *Freeman* had rejected it. The first submission was made Nov. 23, 1953; the final, June 26, 1954. The title, "This Is America."

FRANK BALL

Barboursville, W. Va.

AUTHOR & JOURNALIST

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The Paluch pocket-size series is known as Lumen Books. They retail at 50c. Some are by clergy and religious, others by laymen. The purpose, the publishers state, is "to help readers improve their spiritual lives and take a deeper interest in Catholic literature in general."

— A&J —

Comics Magazine Association of America, Inc., 41 E. 42nd St., New York 17, has published a "fact kit" containing seven pamphlets: *Code, Facts About the Comics Code, The Comics and Juvenile Delinquency, Self-Regulation: The Real Solution, On Dangerous Ground, CMAA: Aims and Objectives.*

A limited number of the kits or individual pamphlets are available to writers interested in the comics. Address the association.

Comic books carrying the approval of the Code Authority are now appearing on the newsstands.

— A&J —

Touchstone Press, a new book publishing company, has just been formed under direction of Lester L. Doniger, president of Pulpit Book Club and *Pulpit Digest Magazine*. The officers are at 159 Northern Blvd., Great Neck, L. I., N. Y.

The firm plans a general list, heaviest in non-fiction titles.

— A&J —

Harry Slater has become acting editorial director of *See and Real*, 10 E. 40th St., New York 16, taking the place of Norman Lobsenz, who resigned. Mr. Slater is vice-president of Pines Publications, which publishes these and many other magazines.

— A&J —

Rural Route Magazine is the tentative title of a new tabloid four-page publications to be circulated to rural families.

The magazine will purchase each month a short-short story, two very brief articles of general and timely interest, and a dozen or more fillers of special interest to farmers. Payment is \$10 a story, \$5 an article, \$2-\$5 a filler.

Address Jane Habicht, Century Advertising Agency, 106 Railroad Ave., Loveland, Ohio.

— A&J —

Cats Magazine, 4 Smithfield St., Pittsburgh 22, Pa., is overstocked for the time being.

AUTHOR & JOURNALIST

A Timely Message to All Authors as We Celebrate Our **25th ANNIVERSARY OF FINE BOOK PUBLISHING**

In the past 25 years this company has grown from a small publishing company with a small print shop to one of the leading publishers in the United States, with the most modern and up-to-date production line book binding and book printing plants. In this period of growth and expansion, our honesty with authors and the fine quality of workmanship have supplied us with the needed business to grow on.

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The *Children's Friend*, 40 N. Main St., Salt Lake City, Utah, is in the market for good action stories reflecting Christian ideals. They should appeal to boys and girls to the age of 12. The magazine is published by the Latter Day Saints.

Payment is 1c a word on acceptance.

— A&J —

College or high school writing groups within 100 miles of New York City may arrange for free lectures on careers in comedy writing. They are also welcome to attend sessions of the Comedy workshop on Wednesday nights. Address George Q. Lewis, National Laugh Enterprise, P. O. Box 835, Grand Central Station, New York 17.

— A&J —

Two Western little magazines express interest in short plays. A. Wilber Stevens, editor of *Interim*, Idaho State College, Pocatello, Idaho, is looking for one-act poetic plays of advanced quality. Carol Ely Harper, editor of *Experiment*, wants "one-minute plays"—poetic dramas covering two or three pages; her address is 6565 Windermere Road, Seattle 5, Wash. Neither magazine pays but they offer publication in a field in which the market is very limited.

— A&J —

The *American-Scandinavian Review*, 127 E. 73rd St., New York 21, is in articles of Scandinavian subject matter, 2,000-3,500 words. The magazine pays good rates on acceptance. Query the editor, Erik J. Friis.

— A&J —

Don't submit any food locker stories to *Frozen Food Age*, 220 E. 42nd St., New York 17. Aside from this the magazine is interested in articles on unusual retail merchandising or advertising of frozen foods, with photos. Payment is 2c a word on publication. Query A. P. Masson, executive editor.

FICTION, TV, COMICS

Practically every successful writer testifies that characters make the story. A master of characterization, noted writer and teacher Lloyd Eric Reeve will continue in the May *Author & Journalist* his discussion of character begun this month. A special feature of his second article will be exercises, proved useful in the author's own classes, for developing facility in characterization.

Also Al Perkins, authority on television, will contribute another of his practical articles on how to write for this fast developing medium.

In this issue, too, will be Earle C. Bergman's annual discussion of the comic books and the opportunities they offer to writers—more inviting opportunities with the adoption of the new code. Mr. Bergman, nationally known in this field, will supply also an up-to-the-minute list of comic books markets—the most reliable list to be found anywhere.

These and other features of the May *Author & Journalist* will make the issue a must for all ambitious writers.

Church Business, Box 5030, Richmond 20, Va., is looking for short articles on new plans on programs to improve the work or extend the influence of the church. Maximum length 800 words. Query Miss Mary M. Cocke.

— A&J —

Writers of quality short stories, poetry, and articles who'd like to be published in England might try *Departure: A Magazine of Literature and the Arts*, 36 Fordel Road, London, S. E. 6.

This magazine, while non-paying, carries considerable prestige because of its emphasis on high craftsmanship in literature. Alan Brownjohn and Bernard Donoughue are the editors.

— A&J —

Hatchery World, 1230 Washington Blvd., Chicago, is a new magazine issued by the publishers of *Poultry Supply World*. The latter is now directed solely to dealers, the former to hatcheries. Both want success stories around 1,000 words with photos. Payment is on publication at 2c a word, \$2.50-\$5 each for photos. Query R. Dale Kelley on both publications.

— A&J —

Talisman, a literary semiannual magazine formerly published in Denver, has changed its address to Box 255, San Jose, Calif. It is in the market for quality short stories that "reflect mature insights and careful craftsmanship." Payment is \$20 a story regardless of length.

The magazine purchases also significant modern poetry at 20c a line.

— A&J —

Turf and Sport Digest, 511 Oakland St., Baltimore 12, Md., is in the market for short stories with racing background, 3,500-5,000 words; also for articles in the racing field. Payment is 1c a word up on publication.

Photographs of Thoroughbred racing bring \$3-\$6 in black and white, \$75 in color transparencies. Raleigh S. Burroughs is editor.

— A&J —

Recreation, the organ of the National Recreation Association, has changed its address to 8 W. Eighth St., New York 11.

Correction

Through error Ralph Friedman was quoted as referring to "Italian friends" on Page 12 of the February *Author & Journalist*. Actually, of course, the friends were Indian, not Italian.

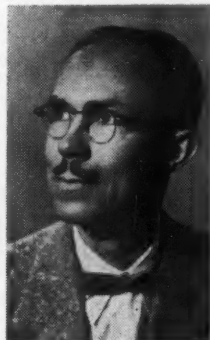
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Let There Be LIFE

How successful authors make their characters real: the first of two *must* articles for the story writer

By LLOYD ERIC REEVE

SOME time ago Eunice Mays Boyd, author of *Murder Wears Mukluks* and other suspense novels, was reading a chapter from a new piece of work to my wife and me. When she had finished I made some casual comment about the heroine, and Mrs. Boyd's face lighted up with a kind of tender reminiscence.

"You know," she recalled musingly, "that girl's grandmother was born in Ireland. She was really a remarkable person. One time," and Mrs. Boyd went on to give an amusing and vivid account of some incident in the grandmother's early life.

I was enormously intrigued because I could not recall that this woman had even been mentioned in the novel itself. I asked about this. "Does she appear in the novel at all?" I asked.

"Why—" And then Mrs. Boyd looked slightly surprised. "Come to think of it," she admitted, "I don't believe I've even mentioned her!"

"Was she an actual person?" I persisted.

Again Mrs. Boyd hesitated, and then smiled a little sheepishly. "If you mean did she ever actually live, I guess not. But," she added a bit indignantly, "she's still more real than a lot of people I know!"

I almost exclaimed "bravo," because nothing to

me could have revealed more authentically the natural fiction writer than this quick defense of the reality of her characters. So complete that she had even gone into their antecedents and knew intimately this grandmother, never mentioned in the book itself, and two generations removed from the heroine.

Nor need Mrs. Boyd have smiled so sheepishly over this loyalty to her characters. In *The Summing Up*, Somerset Maugham gives precedence to the same attitude by remarking:

I have written as a novelist and so in a manner have been able to regard myself as a character in the story. Long habit has made it more comfortable for me to speak through the creatures of my invention. I can decide what they would think more readily than I can decide what I think myself.

To illustrate a more or less opposite, and widely favored, point of view I recall sitting next to the late Raoul Aunerheimer, the Austrian novelist, at a dinner during the war. Mr. Aunerheimer had just reiterated the maxim that a writer never has anything to give but his own personality.

First, he explained, the young writer does the vignette—what is called, he said, here in America, the short-short—and in these, the vignettes, he simply tells in different ways the story of himself, but then, as he gains experience, he comes to write the full length short story, and again he tells just the story of himself.

As he develops further he begins writing the novella, but in this longer form he can still express nothing more than himself. Finally he becomes the novelist, but all over again has just his own story to tell.

Mr. Aunerheimer paused, and I thought he had finished, but suddenly a smile flashed across his face and he added, "And then—then, he writes his autobiography!"

Magazine readers have long been familiar with Lloyd Eric Reeve's stories, always outstanding for their portrayal of character. He is also well-known in the radio field. A member of the faculty of the University of California, he is one of the most successful of creative writing teachers. His article in the November (1954) *Author & Journalist*, "The Invisible Character," attracted much favorable attention.

Mr. Aunerheimer's implied advice would seem to be that the characters must always be adapted to the writer—but Mr. Maugham's that we, as writers, must always adapt to the character!

Actually, of course, both are right.

It would be hard to believe that Susy in *Sweet Thursday*, Lennie in *Of Mice and Men*, Tom Joad in *Grapes of Wrath*, and all the rest of the multitudinous Steinbeck gallery were just repetitious appearances of the same author in different disguises. Or that Oliver Twist, Ebenezer Scrooge, Martin Chuzzlewit, and Little Nell were all one and the same person!

ON the other hand, by way of rebuttal for Mr. Aunerheimer, it seems obvious that none of these characters would have come so alive in all their individual complexity had it not been for the divining touch of Steinbeck's and Dickens' highly personal interpretation.

Something of the same insight is in Stevenson's comment to the effect that characters may be designed to fit a plot—or a plot to fit the characters.

Actually in an effective story both must be managed, character adjusted to suit the plot demands and the plot tuned to retain the validity of the individual characterizations.

When Mr. Maugham says it is more comfortable for him to speak through the creatures of his imagination, and that he can decide what they think more readily than he can decide what he thinks himself, he is very nearly explaining the whole psychology by which universality is attained in creative drama.

But so is Mr. Aunerheimer when he as stoutly asserts that the writer has only himself to give!

What both are implying is simply that the fiction writer has only himself to give—but in each new giving, in each new story we write, we become more than we have ever been before.

Style is the man, yes—but also man is the style. In the final analysis characterization is always the ultimate key to style. It is the people of our stories, particularly the viewpoint characters, who determine finally the maturity of each story's appeal, rather than plot itself, than just what happens to the characters. Any given incident in a story can effect high drama, sophisticated satire, tender sentiment, or pure corn—and every nuance in between—simply according to the way we write it, to the line-by-line expression, to how cleverly we walk the tight rope between complete identification in the character being depicted and objective control of that interpretation.

The artistic ultimate is simply to make the character seem at all times natural and real but simultaneously avoid any effect of naïveté in the interpretation. Any emotion seems valid if natural to the character experiencing it—intolerance, bigotry, sentimentality, even vulgarity, just so long as these emotions and views don't seem to be the author's as well as the characters.

Thus the hypocrisy of Elmer Gentry, convincing enough in our experiencing of the story illusion, still never implies that Sinclair Lewis himself was to any great extent an Elmer Gentry kind of person. No more than identically he was the same kind of person as George Babbitt, Ann Vickers, or Martin Arrowsmith.

Rather, and always, he was both—himself and the characters. As any writer must be, if he is to achieve success as a creative artist.

Often we hear criticism of an actor or actress—especially film stars—in relation to unpleasant roles in which they have had great success, and which have come to type their careers. "Oh, I think he's disgusting." Or "she's awful!" Or even that he or she is a "terrible" actor or actress.

Actually, of course, such comments are only compliments. What is being said in reality is simply that the characterization achieved—and the same psychology applies to fiction characterization—was a triumph in convincing artistry, extending beyond screen or printed page to typify, more or less permanently, actor or writer himself.

Sometimes, of course these creatures of the imagination can get a bit out of hand. They have even been known to walk right out of an author's scribbling and dictatorially take over the writing themselves.

I remember Percy Marks dropping in of an evening several years ago, and how disturbed was this distinguished writer of *The Plastic Age* and a dozen or so novels. He complained that for a couple of weeks he hadn't been able to get anywhere with the writing of his current novel. It's that baby-faced little so-and-so, he said, or words to that effect, and noting my bewilderment went on to explain that this obstreperous troublemaker was just a minor character who had slipped unnoticed into the new novel a week or so before, but who had at once begun to take over, brashly preempting the roles of principal characters, and confusing the whole plot and theme.

I laughed, and suggested that he just throw the gate-crasher out.

Mr. Marks looked almost offended. "Oh, I can't quite do that," he protested. "He's really a fine character. If he just wouldn't keep taking over."

A week or so later I saw Mr. Marks again, and asked how the novel was coming along by now. "Fine," he beamed. "Just fine."

"But what about that interloper?" I asked. "The uninvited character who was causing you so much trouble?"

"Oh, him." Mr. Marks smiled with satisfaction. "Well, I made a pact with him. I promised that if he'd just stay out of my hair while I finished this novel I would make him the principal character in my next and give him a whole book just to himself."

And Mr. Marks, being an artist of great integrity, did exactly that, promoted this egocentric upstart to a major role in his very next novel!

ALL this is just to suggest, of course, that characterization is basic to all creative composition of drama—play, story, or narrative poetry. Whatever the specific form, we identify ourselves for composition in one or another of the characters. In a very nearly hypnotic state we become our point-of-view character and live completely the illusion which our fingers are unconsciously spinning with typewriter or pen. Not just the dialogue, but every thought, act, and feeling—which is to say every word of the story—becomes in character with the person doing the speaking, thinking, acting, or feeling. Everything that any character says,

does, thinks, or feels becomes exactly what that specific person, that kind of person, *would* do at exactly that instant in the story, according to what was happening to him or her at that exact moment.

For a man to plan to kill the son he loves is not very plausible—unless this act has been inevitably motivated in the characterization, as it was when Abraham, with complete faith, said “My son, God will provide himself a lamb for a burnt offering, my son,” and then “stretched forth his hand, and took the knife to slay his son.” For Abraham to have hesitated at this instant would have been out of character, what any *other* man might have done, but what Abraham alone, being the special person he was, inevitably could not have done.

Thus, as Aristotle so long ago advised, “prefer an impossibility which seems probable, to a probability which seems impossible.”

Any act seems probable if it is in character—and no act, however logical, if it seems out of character, not what the particular character would do naturally.

For Abraham to have faltered even momentarily in lifting the knife to slay his beloved son would have turned *him* from flesh and blood reality into a manipulated puppet. But for almost any *other* person not to have faltered would have been equally contrived. The same contrived effect would have resulted if Scarlet O'Hara had ever settled down to domestic placidity, if Amber in *Forever Amber* had ever experienced any real pangs of moral doubt, had Hamlet survived to “live happily ever after,” or had Pollyanna suddenly turned gloomily pessimistic. In each case the emotion would be out of character, the effect either an obvious contriving by the author for the sake of his plot, or an unwitting revelation of ineptness by the inexperienced writer.

When the wolf finally does say, “The better to eat you, my dear,” he's not kidding. At least not unless he's an impostor as a character.

CHARACTERIZATION of the principal viewpoint character goes far toward determining the reality of a story's total effect, and thus keys to a considerable extent even the exact style with which it is written. This is because the reader vicariously experiences a story illusion through his identity in the point-of-view character of the moment, in effect is this character for the time of reading. Hence everything in an effective story sounds to a degree at least, as if it had actually been written by the character whose viewpoint dominates. Not just his own dialogue, thinking, feeling, and characteristic action, but that of all the other characters in the story as well.

True, what the other characters do and say, and how they act, should be in character to themselves. The description of all this, however, should still reflect the character whose viewpoint dominates, in whom we are mostly identified for the experiencing, colored by the way he observes, interprets, and reacts to all the others. Hence the rest of the cast must often come to us to a considerable extent just as the individuals they seem to be to this viewpoint character, as he sees them in relation to his own special bias of tolerance, prejudice, and even idiosyncrasy, and even as though, on

occasion and to varying degrees, he was actually telling the story in his own words.

Thus, we *might* start off a story by saying: “The character of man is inflexible. It is set beyond change by the time he attains adulthood and is married. If he is conservative by nature it is quite pointless to attempt to influence him into being otherwise.”

BUT that isn't the way Marjorie Kinnan Rawlings starts off “Benny and the Bird Dogs.” Saying the same thing, but with far different words, she begins: “You can't change a man, no-ways. By the time his mammy turns him loose and he takes up with some innocent woman and marries her, he's what he is. If it's his nature to set by the hearthfire and scratch himself, you just as good to let him set and scratch.”

And in *The Trees*, Conrad Richter writes an entire historical novel in the idiomatic expression of the times, thus combining character and atmosphere into a single concentrated effect.

These, of course, are virtually dialect pieces and hence extreme examples. Yet a study of any effective story will still reveal that to a modified degree the expression throughout reflects, and is in character with, the one given the principal viewpoint role. In describing a typical cowboy, for example, it is not probable that Walter Van Tilburg Clark, or even Zane Grey for that matter, would say that in the lean sunburned face the eyes held the mystic religious intensity of an El Greco painting. Such an inept figure would sound contrived, expressed in words and ideas—and what more than this is style?—which would not seem natural to the character, which he would not himself use, which in all probability he would not even comprehend.

I recall, somewhat in this regard, a difficulty W. Ryerson Johnson once had with an adventure story set in the Far North. He had a good idea, but it demanded that the action concern his hero driving a dog team across the frozen wastes of Alaska. The author—and hence his hero—didn't know anything about dog teams. When the hero wanted to be on his way he could think of nothing to shout at his sled dogs but “giddap,” or “whoa” when he wanted to stop—and somehow, to the author, that just didn't sound right. So he did a little research, but even after looking up and inserting the correctly idiomatic terminology the story, which is to say the character, still had a phony and highly contrived ring.

And then Johnny had a brain storm. Why not reverse the usual identification process, and make the character in this case just as much a tenderfoot as the author, one who until this moment had never been behind a dog team in his life? The result was a really amusing story, with every mistake the hero now made serving simply to make his character, and the story illusion as a whole, more convincingly authentic.

It is to be noted, however, that the author still had to acquire at least some knowledge of dog teams before he could even make his tenderfoot hero convincingly inept with them!

This is the first of two articles by Mr. Reeve on character portrayal in fiction. The second will appear in the May Author & Journalist.

POETRY: *Cosmic Shorthand*

By FRANCES FROST

HAVING to write a poem is like having to sneeze. You may hold your finger hard under your nose but the sneeze comes out with a big racket in the middle of church. I can no more stop a poem, whatever its source, than I can stop breathing or sneezing. The resulting poems sometimes sound like either one—and I never know which, until I have taken a deep breath and gone back to see what has happened.

The urge to write poetry does not necessarily mean that you are a poet. You must read, write, imitate, until you have learned technique, write, and constantly be your own critic. You discard 98 per cent of what you write and severely criticize what you have left.

Perhaps by this time you have figured out what you want to say in the only way it can be said. Your technique is at your finger tips. You stop worrying about it and start writing poetry. But you never stop discipline or self-criticism.

A great many people think that all you have to do to write poetry is to sit down and start day-dreaming and that anything that comes from your pen or pencil is naturally poetry. Oh, my, no. Poetry, on occasion in this world, has burst forth from people who had no formal training. However, they did have the discipline of reading and thought, and they had *ear*.

Ear in poetry is as acute as it is in music. You must hear poetry as well as see it. It involves not only the five senses basically but goes on to a sixth or seventh sense which brings all mortal senses together and gives the soul a chance to say something for itself by way of interpretation or simply by standing on its own wings and saying, "Look, I'm here, too."

The more you read, the more you will learn about technique. And the more you learn about technique, the better poet you will be, if you have anything to say. What you have to say, of course,

depends upon your own life and your interpretation of it and of your fellow human beings.

And there are days when you wish you had never tangled with the Ninth Dimension. But you survive, strangely, and say, "More power to Dylan Thomas and Christina Rossetti. Not to mention Elinor Wylie and Mr. Coleridge." And you tell the cat she's the best cat in the world and look out of the window and what do you see but a couple of crazy seagulls from the Hudson River? And you say to yourself, "Well!" and write a poem.

I was sitting on the roof of my New York apartment house last summer, reading and getting some sun and smelling the vague salty smell of the Hudson. I wished that it were saltier and that I were in it. A ladybug out of nowhere settled down on my book.

"For goodness' sakes!" I said out loud. "Where did you come from?"

The ladybug walked calmly over the page.

"Shoo, baby," I said. "You don't belong in this town."

But she wouldn't shoo. She sat there imperturbable. My cat came up to see to whom I was talking, found it only another bug. Being a far-seeing cat, she decided that I was undecipherable as usual and returned under the chair and went back to sleep.

I let the ladybug crawl up my finger, then took her over to the edge of the roof where she could fly into the gardens below. "Fly, ladybug," I said. "You're 'way off beam." She disappeared into the flowers of the back gardens and I felt better. I sat down in my chair again and wrote a poem which was published by the *New York Herald Tribune*:

LADYBUG LOST

Ladybug lost on the city roof,
there is no fresh grass here nor sorrel.
Bright black spots on your copper back,
you'll find no bloom of mountain laurel

growing beside these chimneypots
to give you shelter and give you food.
This is no place for a small round lady.
Fly home to your polka-dotted brood!

This is a town too tall and rude
for a brave shelter bug, however chrome.
I, too, know a road that's green and shady:
Ladybug, Ladybug, fly away home!

I was born and brought up in Vermont and have lived all over New England, in the South, in the West Indies, and briefly in Europe just before World War II. I have a memory like a lady elephant . . . about people and places.

I remember them all, and one or the other is apt to pop into my head [Continued on Page 34]

Frances Frost is one of the best-known of living American poets—a regular contributor to both popular and literary magazines and author of 10 books of poetry, as well as winner of numerous literary prizes and awards, including a Cromwell Fellowship. Her published work includes also seven novels and six juveniles, all of them reflecting the poetic spirit.

Born and educated in Vermont, Miss Frost now lives in New York City and devotes herself wholly to freelance writing. She has a calico cat named Picasso-She, "who periodically," she says, "presents me with kittens colored like little crazy quilts, all of whom delight in teething on manuscripts."

Plan Your Humor Seriously

By F. A. ROCKWELL

AT this writing there is no comedy on any major studio production schedule in Hollywood.

Is the American sense of humor vanishing? No. Comedy is still super according to Hooper. Humor is now needed more than ever as the yeast to leaven articles, stories, plays, poems, speeches, sermons, and scripts. And you can *learn* the technique of wit-writing to fill the current humor hiatus.

James Thurber called humor a "kind of emotional chaos told about calmly and quietly in retrospect." He might have added that commercial humor is composed of definite analyzable ingredients and is so seriously planned that if you peeked into a comedy conference you'd swear the long-faced, hard-working gagwriters were mapping out the next war or building a future weapon!

You don't have to be born funny to write and sell humor. If you like to hear jokes, tell jokes, laugh, or play, you can learn the tricks. Start by analyzing anything that's funny to you. You'll find it's based on one or more of the following ingredients of what makes people laugh:

Pun

Americans are pun-lovers who are apt to define a baby as a "bungle of love" or "Mama's little yelper"; a stalemate as a husband who keeps telling the same jokes; an entertainer as a "mastoid of ceremonies" if he's a pain in the neck; and box-office-success Greer Garson as "Metro's Golden Mare." Inmates of Iowa State Penitentiary call it "The Walled-Off Astoria," whereas employees call 20th Century-Fox "Penitentiary Fox." A frequent office sign reads, "Bread is the staff of life, but that's no reason why the life of our staff should be one continual loaf."

Oliver Wendell Holmes's first sign as a doctor: "Small Fevers Gratefully Accepted."

William Lyon Phelps: "A cold is both positive and negative; sometimes the eyes have it, sometimes the nose."

Exaggeration

As American as the pun, the Tall Tale originated with legends about Davy Crockett, Indian fighter from Tennessee, Congressman, who achieved immortality by managing to be killed at the Alamo. Although he was so ugly he could drive a coon from a tree by grinning at it, he is credited with fabulous achievements, so you see Texans did not invent exaggeration (although Crockett died in Texas!) "Whoppers," fish stories,

and the thousands of Liars' Clubs attest to the popularity of exaggeration as a source of humor. Examples:

"He's such a heel his stocking hangs him up for Christmas."

"He's so lazy he stood with a cocktail shaker in his hand waiting for an earthquake."

"For exercise, I let my flesh creep."

"She's so dumb she thinks you cool a motor by stripping the gears."

"She's so sarcastic she could chop cabbage with her tongue."

Understatement

The opposite of exaggeration, here strong drama is linked with ridiculous weakness:

"In the drinking well

Which the plumber built her
Aunt Eliza fell.

We must build a filter."

An atomically-worried man asked a prominent astronomer if it's possible for the H-bomb to destroy the earth. "Suppose it is," replied the astronomer with a casual shrug, "it isn't as if the earth were a major planet."

Prelimaw

This is a switcheroo of the familiar by stopping short of the expected:

"All that I am or hope to be, I owe." (Sinatra)

"I don't like Junior crossing the railroad tracks. In fact I don't like Junior." (Groucho Marx)

"A kiss is the shortest distance between two."

Anticlimaw

You can switch the familiar by adding the unexpected:

"Men still die with their boots on—the accelerator."

"I could have married any man I pleased. But I never pleased any," said the old maid.

Tough kid: "I come from a broken home—broke most of it myself."

"I owe everything to my wife, and, boy, is she collecting!"

"I never knew what happiness was till I married Bess, then of course it was too late."

Reversal

There are two types:

A. Switching the same words around to make sense—

"There ain't much fun in physic, but there's a great deal of physic in fun."

"The poor man must walk to get meat for his stomach: the rich man to get stomach for his meat." (Franklin)

B. Reversing a familiar situation or idea:

Doctor: "And stop worrying about your golf. Get to the office more and relax."

"It's better to give than receive," said the prize-fighter.

The sailor treated all his girls to wine because he wanted a little port in every sweetheart.

F. A. Rockwell, who has appeared often in Author & Journalist, is a versatile writer, contributing fiction, verse, and articles to popular magazines. He also teaches classes in writing. His home is in California.

Disappointment

According to Aristotle, all laughter is produced by the disappointing difference between life as we expect it and life as it is: the dignified man slipping on the banana peel, etc. A skilfully planned buildup to a letdown can humorize your work:

"Wisdom is divided into two parts: (1) having a great deal to say; and (2) not saying it."

"Early to rise and early to bed makes a man healthy, wealthy, and dead."

"Bride's father to bride's weeping mother: "Don't think of it as losing a daughter; think of it as gaining a bathroom."

Henry Morgan apologized for a program that was written while the writers were under the influence of money.

Comparison

Strive for originality and vividness:

"Some minds are like concrete: all mixed up and permanently set."

Gold digger: "He thinks of himself as a wolf, but I think of him as a mink."

"Keeping a secret from her is like trying to struggle daybreak past a rooster." (Gene Fowler)

Incongruity

Examples of incongruity are Butch, the chicken-hearted burglar; Hazel, the tyrannical housemaid; shaggy-dog; and talking animal stories. Also:

"His mouth reminded you of the Holland tunnel trying to yodel."

"Let's go to a charming, romantic little café and stuff ourselves to the gills."

Sign in Hollywood restaurant: "Opening for vice-president (who can also wash dishes)."

Satire and Irony

From gentle to stinging irony, some is kind, some cruel. In some cases, as in Dorothy Parkerisms and "The Perfect Squelch," a surprise twist inspires satisfaction when the devil gets his due. We have satires on everything: women drivers, mothers-in-law, high prices, television, labor, capital, men, etc. Battle-of-the-sexes subjects are ideal, especially if well-balanced to dig at both sexes:

"The reason the average girl would rather have beauty than brains is that the average man can see better than he can think."

Husband: "I'll give a prize myself if you can say anything in less than 25 words."

Woman driver to mechanic: "My husband tells me there's a screw loose in the driver, wherever that is."

Man to butcher: "I hope your boys are doing well at college, Mr. Smith. My wife and I like to feel that our money isn't being wasted."

Sadism

The sadistic makes people laugh by releasing tensions and enabling them to eliminate their own fears of death, pain, oppression, cruelty, and failure. Freud said, "We [Continued on Page 22]

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Writers' Conferences: What and Why?

By JOHN T. FREDERICK

THE bright-faced young man in the back row looked spruce and cool, though the rest of us at the writers' conference exhibited various degrees of prostration and liquefaction in Indiana's sweltering June. But he was worried. He wanted to know the best way to begin a story—any story. He expected us to discuss the 17 universal plots—or 37, or 99. He was looking for tricks, gimmicks, short cuts. Instead he was being told to write about what he knew best, to start with a story and let the story dictate its form; and he was dismayed.

Before the end of the week, however, he had handed in a sketch of unmistakable promise; and in personal conferences he had decided to try some writing wholly different from what he had been attempting before.

A year later he was back; his face was brighter than ever, for in his pocket he carried a contract for his first novel—later published successfully and followed by others. This young man knew fully, from the inside, one of America's most popular spectator sports. One he saw that he had the most appealing of material right at his fingertips, that all he needed to do was to write of it honestly in a lively story, he was on his way.

His case illustrates what is probably the most valuable single service a conference can perform for a writer—one of the first things to consider when we are wondering whether going to one of the many and varied writers' conferences might prove rewarding. Many talented writers are on wrong tracks—often without knowing they are; and it's very hard to get off a wrong track and on the right one without help: a workshop discussion, a lecture or personal conference with a staff member, even a few minutes' talk with a fellow writer.

Contact with other writers is deservedly one of the most appealing features of conferences. Many of us are fairly isolated in our efforts to write. Naturally and properly we thirst for association with others who are interested in the same things. Not all the contacts at a conference will be rewarding, of course. Cranks and crackpots appear there—though I think their incidence is no higher than at Sunday-school conventions, conclaves of

farmers or shoe salesmen, and meetings of learned societies. But the people of good sense and good heart almost infallibly prevail, and getting to know and exchange ideas with some of them can be a very rich experience. Many friendships between writers, begun at conferences, keep on growing through the years.

A young man raised the question in a fiction-writing class the other day as to whether travel is necessary for the writer. His syllogism was simple, though specious. Ernest Hemingway has traveled widely, has lived in many places; Ernest Hemingway is a successful writer; ergo, travel makes the writer. It was easy to point out that there are many who have traveled as widely as Hemingway and lived in as many places, but there is only one Hemingway; and that for every Hemingway there is a William Faulkner, whose feet have grown fast to the soil of Mississippi.

The wish to get away from "it all," to see fresh faces and new places, is, however, a natural and healthy one. Often from a few days at a conference a writer can come back with a new perspective, a clearer vision, to the office, the suburban community, the small town where probably his best material lies.

There are widely varying kinds of conferences; choice among them should depend on what the writer feels he most needs. Some are brief, offering chiefly inspirational talks on approach to the writer's problems and practical discussion of a few of them—perhaps with specific criticism of one or two previously written stories or poems. These can illuminate a writer's chief problems, can give fresh impetus and a clearer direction in which to work.

An increasing number of longer conferences, in which sustained workshops give writers a chance to participate in objective analysis of their own productions, offer more to younger and less practiced writers, who have yet to learn at least part of the alphabet of their craft. For writers who are compelled to work in comparative isolation, the experience of hearing their work read and discussed by other writers can be immensely helpful, even if sometimes dismaying. Though the writer's job is ultimately, inevitably, and by its nature, a lonely one, and although in the end one masters it by his own effort if at all, the advantage of living for a time in a "writing atmosphere," of sharing one's questions with others in the concrete terms of how this character could be better realized, why that incident should be omitted—or expanded and emphasized—can be very much worth while.

The best piece of baggage to bring along to a writers' conference is an open mind. It is hard for any of us to see that the beloved creative child, on which we have lavished so much thought and hard work, has two left legs and Judas-colored hair. It is hard to believe that these defects are present even when they're pointed out to us. But

John T. Frederick has achieved distinction in numerous literary fields. He founded and for 18 years edited the Midland, which gave early publication to many now noted writers. He is author of two novels and four textbooks. For seven years he conducted the CBS network program, Of Men and Books. Many writers' conferences and university assemblies have enjoyed his wise and witty lectures. Professor Frederick now teaches at the University of Notre Dame—and also operates a large and successful farm in northern Michigan.

there's little point in going to a writers' conference merely to be told how good we are. Even adverse criticism that is wrongheaded and inaccurate can strengthen us and clarify our own judgment—and the chances are many to one that the criticism we are most inclined to resent and rebel against is precisely the criticism we need most, that will be most helpful to us if we will open our minds to it and try to apply it.

Writers' conferences perform no miracles. They can't make a writer out of a sow's ear. They offer no substitute for the day in and day out, year in and year out dedication to the most difficult and most rewarding of all tasks. But when conducted by those who really know good writing and really want to help others to achieve it, they can give the sincere worker precious stimulus and substantial help.

The Writers' Conferences of 1955

EAST

Chautauque Writers' Conference, Chautauque, N. Y. Founded 1947. July 11-29. Subjects: poetry, fiction, juveniles, non-fiction. Diggory Venn, director; Margaret Widdemer, co-director; Robert Francis, Marjorie B. Paradis. Fees, \$25-\$60 for participants, including manuscript criticism; special fees for auditors. Expected enrollment, 60. Address Mrs. Ruth Skinner, Chautauque Summer Schools, Chautauque, N. Y.

Clark University Writers' Conference, Worcester, Mass. Founded 1955. July 15-16. Subjects: short story, verse, article writing, juvenile writing. William E. Harris, chairman; Elva Ray Harris, David O. Woodbury, others to be announced. Address William E. Harris, Chairman, Clark University Writers' Conference, 950 Main St. Worcester 10, Mass.

East Boothbay Workshop for Writers, East Boothbay, Maine. Founded 1954. July and August. All forms of writing. Mildred Tonge, director. Fees according to time spent at conference. Address (before June 10) Mildred Tonge, Pendle Hill, Wallingford, Pa.; (after June 10) Mildred Tonge, East Boothbay, Maine.

The Fiction Writers' Conference, Putney, Vt. Founded 1948. August 15-27. Subjects: all fiction—novel, short story. Staff: Charles Glicksberg, Don M. Wolfe, Charles Jackson, Stoyan Christowe, Leonard Bishop, Theresa Oakes, John Burress, Harriet Wolf. Fees, including board and room, \$135. Expected enrollment, 30. Address Walter Hendricks, Fiction Writers' Conference, Windham College, Putney, Vt.

Fordham University's Summer Institute of Communication Arts, New York. Founded 1946. July 5-August 12. Subjects: journalism, radio television, creative writing. The Rev. John W. Kelly, S. J., director; professional staff. University credit. Fees, \$18 a credit. Expected enrollment, 100. Address the Rev. John W. Kelly, S. J., Fordham University, Bronx 58, N. Y.

League of Vermont Writers' Summer Institute, University of Vermont, Burlington, Vt. Founded 1929. July 12-13. Subjects: various fields of writing. Expected enrollment, 50. Address Miss Vera A. Perkins, 242 S. Main St., Rutland, Vt.

Middlebury College Bread Loaf Writers' Conference, Middlebury, Vt. Founded 1925. August 17-31. Subjects: fiction, non-fiction, poetry. Theodore Morrison, director; Richard L. Brown, assistant director; staff to be announced. Fees, including board and room, \$135-\$210. Fellowships. Expected enrollment, 125. Address: Secretary of the Language Schools, Middlebury College, Middlebury, Vt.

Mildred I. Reid Writers' Colony, Contoocook, New Hampshire. Founded 1938. July 4-August 29. Subjects: short story, novel, non-fiction, plays, poetry.

All subjects personally taught by Mildred I. Reid. Fees including board, room, private instruction and class, \$40 a week. Expected enrollment, 12 resident students per week, plus day students. To July 1, write Mildred I. Reid, 49 Salem Lane, Evanston, Ill. After July 1: Contoocook, New Hampshire.

New York University Writing Conference at Washington Square, New York. Founded 1954. June 20-July 29. Subjects: fiction, poetry. Professor Oscar Cargill, director; Frederick Buechner, Oscar Williams; publishers, editors, literary agents. Fees, \$158. University credit. Address Director of Admissions, Washington Square College, New York University, 100 Washington Square East, New York 3, N. Y.

Philadelphia Regional Writers' Conference, Philadelphia, Pa. (Sessions at the Bellevue-Stratford Hotel.) Founded 1949. June 15-17. Subjects: creative writing, television, drama, radio, historical novel, religious writing, short story, short short, science fiction, juveniles, literary story, mystery novel, poetry. Ruth Sampter, president; professional staff. Fees, \$1.50 registration plus \$2.50 a workshop; \$1.75 a lecture. Expected enrollment, 300. Cash prizes and other awards. Address Florence Kerigan, Registrar, P. O. Box 897, Philadelphia 5, Pa.

State of Maine Writers' Conference, Ocean Park, Maine. Founded 1940. August 17-19. Subjects: fiction, non-fiction, juveniles, creative writing, poetry, radio-television. Dan Kelly, chairman; Henry Beston, Richard Merrifield, Loring Williams, William E. Harris, others to be announced. Fees, \$1.50 a day. Poetry prizes. Address Dan Kelly, 37 Stone St., Augusta, Maine, or Adelbert Jakeman, Ocean Park, Maine.

Tufts College Writers' Workshop, Medford, Mass. Founded 1952. July 5-29. Subjects: fiction, non-fiction, poetry. John Holmes, director: Horace Reynolds, Rachel MacKenzie, Frank O'Connor, Faith Baldwin, also poets and editors. Fees, \$75 for each workshop. College credit. Address John Holmes, Tufts College, Medford 55, Mass.

Vermont Writers' Conference, Putney, Vt. August 1-13. Subjects: short story, novel, poetry, juveniles, plays, essays, articles. Staff: Charles Glicksberg, Don M. Wolfe, Charles Jackson, Stoyan Christowe, Leonard Bishop, Theresa Oakes, John Burress, Bernice Kavinoky, Harriet Wolf. College credit. Fees, including board and room, \$135. Expected enrollment, 40. Address Walter Hendricks, Vermont Writers' Conference, Windham College, Putney, Vt.

University of Pittsburgh Conference for Readers & Writers, Pittsburgh 13, Pa. Founded 1945. April 13-14. Subjects: writing, criticism, literature. Edwin L. Peterson, director; Mr. and Mrs. Diggory Venn, Rachel MacKenzie, Henry Volkening, Margarita Smith. Fees, none. Expected attendance, 500. Address Edwin L. Peterson, English Department, University of Pittsburgh, Pittsburgh 13, Pa.

Writers' Conference of Columbia University, New York 27. Founded 1940. July 18-August 4. Subjects: short story, novel, non-fiction, articles, non-fiction books, poetry, radio, television. Vernon Loggins, chairman; William Owens, Martha Foley, Léonie Adams, Robert Greene, Dorothy McCleary. Free for students registered in the Summer Session. Address Vernon Loggins, 301 Business, Columbia University, New York 27, N. Y.

Writing Center of the New School for Social Research, New York 11. Founded 1940. About five summer workshops, dates not yet available. Subjects: short story, novel, essay, articles, writing for children, poetry, plays, radio, television, film, literary translation. Hiram Haydn, Don M. Wolfe, Charles I. Glicksberg, Frederic Morton, J. Ernest Wright, John J. Maloney, Horace Gregory, Gorham Munson, Sam Ross, Mildred Kuner, Robert Pack, Augusta Baker, Flora Rita Schreiber, Irma Brandeis, Selwyn James, Gilbert Seldes, Sidney Alexander. College credit. Fees, \$35-\$60. Awards and prizes. Address Dean Clara W. Mayer, New School for Social Research, 66 W. 12th St., New York 11, N. Y.

MIDDLE WEST

Chicago Writers' Conference, Chicago. (Sessions at the Shoreland Hotel.) Founded 1955. April 28-30. Subjects: fiction, non-fiction, juvenile, television. Irv. Leiberman, director; Editors Ben Kartman, Family Weekly; Robert Walker, Christian Life; Wendell Tazer, The Lion; Dr. W. W. Bauer, Today's Health; Charles W. Keysor, Kiwanis Magazine; Maurice English, Chicago Magazine; Ray Russell, Playboy; others to be announced. Fees, \$6 a day. Expected enrollment, 150. Address Irv. Leiberman, 1555 Luxor Rd., Cleveland 18, Ohio.

Christian Writers and Editors' Conference, American Baptist Assembly, Green Lake, Wis. Founded 1948. June 25-July 2; special writing week open to those attending first week, July 2-9. Subjects: fiction, features, curriculum, devotional, poetry, church publicity, radio and TV script writing. Dr. Benjamin P. Browne, director. Fees, \$10 for one week, \$15 for two. Expected enrollment, 200. Address Dr. Benjamin P. Browne, 1703 Chestnut St., Philadelphia 3, Pa.

Christian Writers' Conference, Hesston, Kan. Founded 1955. May 3-6. Held under Mennonite auspices. The Rev. Edward L. Kauffman, secretary; Janice M. Gosnell, representatives of the Mennonite Publishing House, others to be announced. Address the Rev. Edward L. Kauffman, Hesston, Kan.

Drury College Writers' Conference, Springfield, Mo. Founded 1950. April 1-2. Subjects: fiction, poetry, non-fiction, juveniles, editing and publishing. Mrs. Adelaide H. Jones, chairman; professional speakers. Fees, \$3-\$5. Expected enrollment, 150. Address Mrs. Adelaide H. Jones, Drury College, Springfield 2, Mo.

Indiana University Writers' Conference, Bloomington, Ind. Founded 1940. July 10-16. Subjects: fiction, poetry, non-fiction, children's literature; television writing. Philip B. Daghlion, director; staff to be announced. Fees, \$15-\$27.50. Expected enrollment, 50-60. Address Philip B. Daghlion, Indiana University, Bloomington, Ind.

Kansas Writers' Conference, University of Kansas, Lawrence, Kan. Founded 1948. June 27-July 1. Subjects: short fiction and novels, non-fiction long and short, poetry and light verse, juvenile writing, newspaper features. Professor Frances Grinstead, director; Mrs. Dorothy Brown Thompson, E. B. Hungerford, George McCue, others to be announced. Fee, \$25, including criticism privileges. Expected enrollment, 60. Address Professor Frances Grinstead, 203 Journalism Bldg., University of Kansas, Lawrence, Kan.

APRIL, 1955

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Writers' Conference



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McKendree College Writers' Conference, Lebanon, Ill. Founded 1955. April 22-23. Subjects: fiction, non-fiction, poetry, plays, radio and TV, juvenile writing, religious writing. Dr. Mildred Silver, director; A. M. Buchan, Louis L. Wilson, Roberta Clay, Charles Guenther, Otto F. Noll, others to be announced. College credit. Fees, \$5-\$10. Expected enrollment, 250-300. Prizes. Address Dr. Mildred Silver, McKendree College, Lebanon, Ill.

Michigan Writers' Conference, University of Michigan, Ann Arbor, Mich. Founded 1953. June 20-30. Subjects: fiction, non-fiction, poetry, marketing. Robert F. Haugh, director; staff to be announced. Expected enrollment, 100. Fees, \$5-\$10 (for manuscript criticism). Address Professor Robert Haugh, 2617 Haven Hall, University of Michigan, Ann Arbor, Mich.

Mid-West Silver Lake Writers Conference, RFD 3, Fairmont, Minn. Founded 1952. Retreat, May to October; leadership conference, June 25-July 5. Subjects: novel, short story, poetry. Dr. P. Evans Coleman, president; staff to be announced. Address P. Evans Coleman, Ph. D., RFD 3, Fairmont, Minn.

Northeast Writers' Conference, Cleveland, Ohio. (Sessions at Higbee Department Store.) Founded 1952. June 23-25. Subjects: TV script writing, magazine writing and book writing, both juvenile and adult. Irv. Leiberman, director; speakers to include TV script buyers, magazine editors and publishers. Fees, \$10 a day. Expected enrollment, 225. Address Irv. Leiberman, 1555 Luxor Rd., Cleveland 18, Ohio.

Notre Dame Workshops in Writing, Notre Dame, Ind. June 20-July 8, July 11-29. Subjects: short fiction, radio and television scripts, magazine articles, poetry, supervision of school papers and yearbooks. Thomas Stritch, director; Edward Fischer, John Nims, Richard Sullivan, James Withey. University credit. Address Director of Admissions, University of Notre Dame, Notre Dame, Ind.

Ohio Valley Writers' Conference, Marietta College, Marietta, Ohio. Founded 1955. August 28-September 3. Subjects: short story, novel, poetry, non-fiction articles and books, children's writing. Anne Chamberlain Brown, director; Dorothy James Roberts, Walter Havighurst, Louise McNeill, Josephine Phillips, J. Dudley Chamberlain, others to be announced. College credit. Awards. Fees, \$65 including board and room. Expected enrollment, 120. Address Anne Chamberlain Brown, Ohio Valley Writers' Conference, Marietta College, Marietta, Ohio.

Ohio Versewriters' Conference, Lower Galpin Hall, College of Wooster, Wooster, Ohio. Founded 1951. May 7. Subject: poetry analysis. Maude Miller Girardeau, director; Jessie Nevison, Loring Williams, Maribel Coleman Haskin. Fees, \$2-\$3. Contests. Expected enrollment, 125. Address Maude Miller Girardeau, 30126 Lake Road, Bay Village, Ohio.

Omaha Writers' Club Conference, Omaha, Nebr. (Sessions at Paxton Hotel.) Founded 1946. May 20-22. Subjects: novel, short story, articles, poetry, adventure (including science, Western, and detective). Mrs. Marnie Ellington, president; Helen Davis Szold, Stanley Vestal, Dr. Leo V. Jacks, Detectives Alvin Clinchard and Harry Green. Fee, \$11. Address Ruth Crosby, 3920 Cumming St., Apt. 4, Omaha, Nebr.

MOUNTAIN STATES

Eastern New Mexico Writers' Workshop, Portales, N. M. Founded 1953. June 9-11. Subjects: short story, novel, motion pictures; literature of the West and Southwest. Dr. E. Debs Smith, director; Catharine Barrett, L. L. Foreman, S. Omar Barker, Elsa Barker, H. Grady Moore. Fees, \$5-\$7.50. University credit. Address Dr. E. Debs Smith, Eastern New Mexico University, Portales, N. M.

League of Utah Writers Annual Roundup, Salt Lake City, Utah. Founded 1935. September 9-11. Subjects: fiction, articles, juveniles, poetry. Carlton Culmsee, president; staff to be announced. Expected enrollment, 150. Address Dean Carlton Culmsee, Utah State Agricultural College, Logan, Utah.

Montana State University Writers' Conference, Missoula, Mont. Founded 1949. July 18-23. Subjects: novel, short story, non-fiction, juvenile, poetry, biography, criticism, marketing. H. V. Larom, director; Stanley Vestal, others to be announced. Fee, \$25. University credit. Expected enrollment, 50. Address H. V. Larom, Montana State University, Missoula, Mont.

Workshop for Writers, University of Denver, Denver 10, Colo. Founded 1945. June 21-July 8. Subjects: novel, poetry, popular story, quality story, juvenile, non-fiction. Dr. John Williams, director; Alan Swallow, Thomas Hornsby Ferril, others to be announced. Fees, \$11-\$33. University credit. Expected enrollment, 60. Address Dr. John Williams, University of Denver 10, Colo.

The Writers' Conference in the Rocky Mountains, University of Colorado, Boulder, Colo. Founded 1930. July 25-August 12. Subjects: novel, short story, poetry, non-fiction, TV writing, juvenile fiction, drama, writing and marketing problems. Don Saunders, director; May Sarton, Hal Borland, Lawrence Richard Holmes, Nora Kramer, Ward Morehouse, C. E. Scoggins, and others. Fees: \$28-\$34 weekly; room and board available on campus. Scholarships. Enrollment limited to 100. Address Don Saunders, The Writers' Conference in the Rocky Mountains, University of Colorado, Boulder Colorado.

The Writers' Conference of the University of Utah, Salt Lake City 1, Utah. Founded 1947. June 27-July 9. Subjects: novel, short story, poetry. Brewster Ghiselin, director; John Ciardi, Joseph Wood Krutch, others to be announced. Fees, \$25-\$45. Scholarships. Expected enrollment, 65. Address Brewster Ghiselin, University of Utah, Salt Lake City 1, Utah.

PACIFIC COAST

Northern California Writers' Conference, Oakland, Calif. (Sessions in Oakland Municipal Auditorium.) Founded 1955. April 22-23. Subjects: novel, short story, non-fiction, poetry, juveniles, junior novels. John Wesley Noble, chairman; Ralph Moody, John Campbell Bruce, Lloyd Eric Reeve, Ingeborg Smith, Lucy Cundiff, Winifred Hammond. Expected enrollment, 200. Address Oakland Chamber of Commerce, Oakland, Calif.

Pacific Coast Writers' Conference, Los Angeles State College, Los Angeles, Calif. Founded 1953. June 20-July 8. Subjects: popular and commercial fiction, other subjects. Frederick Shroyer, director; W. R. Burnett, Donald Powell Wilson; writers for television, radio. Fee \$33. Address Professor Frederick Shroyer, Los Angeles State College, 855 N. Vermont Ave., Los Angeles 29, Calif.

SOUTH

Arkansas Writers' Conference, Petit Jean State Park, Morrilton, Ark. Founded 1944. June 1-3. Subjects: creative writing in the short story, juvenile writing, poetry, journalism, historical novel, radio script. Anna Nash Yarbrough, director; staff to be announced. Fees \$5-\$8. Cash awards. Address Arkansas Writers' Conference, 510 East St., Benton, Ark.

APRIL, 1955

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Dr. John Williams, Director
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Huckleberry Mountain Workshop Camp, Henderson, N. C. Founded 1939. July 3-August 13. Subjects: juvenile fiction, articles, novel, short story, poetry, photography, painting, hand crafts. Fees, including board and room, \$45 a week up. Expected enrollment, 50. Address Registrar, Huckleberry Mountain Workshop Camp, Hendersonville, N. C.

Morehead Writers' Workshop, Morehead State College, Morehead, Ky. Founded 1952. July 25-August 5. Subjects: poetry, fiction (short stories and novels), feature writing. James McConkey, director; staff to be announced. Fees, \$10-\$15. Expected enrollment, 50. Address Dr. James McConkey, Department of English, Morehead State College, Morehead, Ky.

Ozark Writer-Artists Pow-wow, Eureka Springs, Ark. Founded 1937. May 27-29; fall pilgrimage October 30-31. Subjects: juvenile writing, articles and features, regional literature, short stories, books, confessions, poetry. Cora Pinkley-Call, president; Glenn Swedlum, director of art department. Fee, \$1. Expected enrollment, 50. Address Cora Pinkley-Call, Eureka Springs, Ark.

SOUTHWEST

Conference of Writers of the Southwest and Writers' Workshop, Flagstaff, Ariz. Founded 1951. June 20-July 1. Subjects: fiction, (novel, short story, drama, radio scripts); factual prose (articles, essay, biography, criticism); poetry (humorous and serious). Weldon F. Heald and Phyllis W. Heald, co-directors; visiting writers. College credit. Expected enrollment, 30. Address Registrar, Arizona State College, Flagstaff, Ariz.

Short Course on Professional Writing, University of Oklahoma, Norman, Okla. Founded 1938. June 7-9. Subjects: all, with emphasis on writing books and writing for magazines. W. S. Campbell (Stanley Vestal), director; Foster Harris, Dwight V. Swain, others to be announced. Fees, not above \$10. Address Professor W. S. Campbell, University of Oklahoma, Norman, Okla.

Southwest Writers' Conference, Corpus Christi, Texas. (Sessions in the Robert Driscoll Hotel.) Founded 1944. June 4-7. Dee Woods, director; J. Frank Dobie, Annie Laurie Williams, Dr. Carlos E. Castenada, Pat Galvin, Loring Williams, Katherine Sproul, Harnett T. Kane, Ross Phares, Margaret Page, Lon Tinkle, Frank Wardlaw, Allen Ludden, Bob Flagg, J. Meredith Tatton, Lily Peter, Ruel Mc-

Daniel, D. E. Patterson, Charles Beckman, Bob Obets, Katherine McCombs, Cynthia Hathaway, Emilie and Fritz Toepperwein, M. K. McElroy, Dillon Anderson, Charlotte Baker Montgomery, Dr. E. P. Conkle, others. \$1,000 in prizes. Address Dee Woods, 406 So. Carancahua, Corpus Christi, Texas.

Writers' Round-Up, Amarillo Center, West Texas College, Amarillo, Texas. Founded 1949. March 28-April 1. Subjects: adult and juvenile fiction and non-fiction. Loula Grace Erdman, director; authors, editors, publishers. Fees, \$1-\$12. Address Dr. Roy Boger, Amarillo Center, 2101 Harrison St., Amarillo, Texas; or Loula Grace Erdman, West Texas College, Canyon, Texas.

CANADA

Laurentian Writers' Conference, Lake Manitou South, Que., Canada. Founded 1953. August 7-14. Subject: fiction only—novel, short story, confessions. E. Louise Cushing, director; Dorothy Dumbille, Mildred Hobbs, Virginia Douglas Dawson, others to be announced. Fee (all inclusive), \$65. Enrollment limited to 9. Address Miss E. Louise Cushing, 820 Buchanan St., Laurent, Montreal 9, Que., Canada.

MEXICO

Centro Mexicano de Escritores, Mexico, D. F. Founded 1951. June 10-July 18. Subjects: direct observation and fiction writing; theme and form; Mexican theatre, television, and motion pictures; writing and publishing in Mexico. Margaret Shedd, director; Ramón Xirau, Donald Demarest, Louisa Josefina Hernandez, Warren Eyster, Juan José Arreola, George Price, Alberto Monterde. Conference held this year in conjunction with Mexican-North American Cultural Institute's workshops. Fees, \$12 (U. S.) a course. Address Miss Margaret Shedd, Sadi Carnot 18, Mexico, D. F., Mexico.

Mexico City College Creative Writing Division, Mexico, D. F. Founded 1950. June 13-July 15, July 18-August 19. Subjects: radio and television writing, fact writing, verse, techniques of fiction, short story, novel. E. J. Robins, director; Moss Jerry Olson, Lee Richard Hayman, Richard Posner, others to be announced. College credit. Address Dean of Admissions, Mexico City College, Kilómetro 16, Carretera Mexico-Toluca, Mexico 10, D. F., Mexico.

Plan Your Humor Seriously

[Continued from Page 16]

laugh when a menacing character is suddenly destroyed. His loss of dignity means his loss of authority. He then is no longer a challenge to us. By laughing we make ourselves free."

Examples include the ghoulish Charles Addams cartoons in the *New Yorker*, the Little Willie quatrains and:

Doctor to appendicitis patient: "Don't cry. If I take your appendix out, I'll show it a good time."

Headhunter's wife, surrounded by skulls: "One thing I'll say for him—he's always been a good provider."

Nonsense or Irrelevancy

Perelman, Marquis, Burgess, Cuppy, Nash, Stoopnagle, Gracie Allen, Ed Wynn, Groucho

Marx, cash in on this. This type of humor has tickled ribs throughout the ages. Old but ever-popular are Irish bulls, the horse-of-another-color statement that twists itself into absurdity, a masterpiece of ridiculousness and contradiction that almost sounds sensible:

"Goldwyn at story conference: "Gentlemen, I'm willing to admit that I may not always be right, but I'm never wrong."

"An Irishman is never at peace except when he's fighting."

"For those who like that kind of a book, that's the kind a book they like." (Abraham Lincoln)

He: "Darling, why were you so late in quitting work?"

She: "Well, it was because I wasn't doing anything and I couldn't tell when I was through."

The Topical or Seasonal

Anything timely or fresh because of news developments, the season, or circumstances can be satirized or made funny. Keep up-to-the-minute with news items and six months ahead of the calendar with seasonal topics.

Santa Claus to Mrs. C.: "It was terrible! Everywhere I went they yelled, 'Quiet! Sit down! You're blocking the screen!'"

"Radio networks ought to leave atom bombs around just to create radioactivity."

"In Russia, Mother Goose has been replaced by Poppa-Ganda."

Sheer Whimsy

This is the only type that is unadulterated genius and cannot be planned or learned. It's not nonsense, but a capricious puckish fancy. Whimsical humor is inspired by a fanciful, fantastic imagination. (Lewis Carroll, Oliver Herford, Bemelmans, Holmes, Milne.)

Corn Repopped

Any retwisting or switching of the already-known. Whenever you're tempted to use a cliché, twist it into fresh, new shape:

"A new broom sweeps clean, but never trust an old saw." (Thurber)

"Men often make passes at girls who drain glasses."

"He who hesitates is bossed."

"America has the best-yessed women in the world."

"He who laughs, lasts."

Now that you know the raw materials of what makes people laugh, here are some do's and don'ts for perfecting your technique in telling or writing humor:

Do's for Humor

1. Build up to a strong twist or dramatic punch line. A whamo payoff releases tension and guarantees laughter.

2. Use a staccato tempo—short, speedy sentences that crescendo to the punch line.

3. *Be Brief!* Avoid a tedious, long-drawn-out style as well as anticlimaxes. Except for the shaggy-dog type of joke (when humor depends upon exaggerated rambling) don't get lost in details. Whittle down your style to bare essentials.

4. Be coherent. Hew to the tight line leading to the zingo punch!

5. Use seriousness for contrast. The best effects are created when you prepare your listener for a serious subject that crackles into ridiculousness. (Example: Sign in store: "In case of an atomic attack, stand near the cuspidor. No one has ever hit it yet.")

6. Have confidence in your own ability. Don't ever imply: "Have you heard the one about?" or "May I tell you a joke?" Plunge into your material with sobriety, know-how, and self-confidence.

7. Maintain a singleness of mood and aim at a concentrated effect.

Don'ts for Humor

1. Don't be a smut-aleck. Avoid vulgarity.

2. Don't be trite or corny, or use other people's humor without crediting them with it or changing and twisting it.

3. Don't seek exotic or far-fetched subjects for humor. Don't forget that the biggest laughs are in small, unnoticed things all around you.

4. Don't underestimate the value of brevity and terseness. They comprise the true "soul of wit."

Develop your humor technique to improve your writing and to provide laugh therapy for your readers and for yourself. As you sell your humor fillers, articles, stories, scripts, cartoon gags, and light verse, you can laugh the wolf away from the door. And how you'll improve your health as well as your selling average.

A New Publisher?

In a field where there are already a number of very large firms, to say nothing of at least 12 or 15 smaller ones—with more joining in the act every month? Why has The American Press come in to the field at this time? (In business only a few months, we already have five books out.)

There are many reasons and we could spend an hour and use 10,000 words merely to enumerate them. Basically, however, is this: Our extensive individual experience in regular commercial and pocket book, as well as subsidy, publishing has made it clear that writers will avail themselves of a 100% honest and professionally skilled cooperative publisher which will fulfill all its obligations to its authors and which will build by the quality of its books an imprint that will be trusted by libraries, bookstores, and literary agents: the people who count in the book world.

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- 6) Fair prices.

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Markets for Poetry (including light verse)

THE poet with something to say and the ability to say it effectively will find editors hospitable to his work. Editors have widely different tastes, however, and so he may have to offer his poems to many magazines, one after another. He has to be persistent—perhaps even more than other writers.

A good list of markets will help him select probable places for his work. Wide reading of magazines will give him further help.

Magazines of mass circulation seek poetry on everyday themes readily appreciated by everyday readers. Some is serious. Much is light verse. These publications demand the utmost technical skill in all the verse they buy.

Such magazines pay high rates—which are steadily getting higher. For instance, *Good Housekeeping* recently raised its rates from \$5 to \$10 a line.

All popular magazines prefer short poems. Four lines constitute the most popular length—and the hardest length to write. Verse beyond 14 lines is not easy to market.

Since verse is used commonly as filler, magazines tend to buy varying lengths to fit the exigencies of makeup. Other things being equal, a poem of six, nine, or 10 lines may find a market more readily than one of the more usual lengths of eight, 12, or 14 lines—just because competition is less.

General magazines appealing to more literary readers—such as the *Atlantic*, *Harper's*, and the *Yale Review*—are open to definitely serious poetry as well as light verse. Nor do they confine themselves to short poems.

The strictly literary magazines—university quarters and little magazines—offer a broader market than do general publications. Most of them do not pay for work, though an increasing number do at modest rates. Many award prizes.

In submitting poems the writer is best advised to use 8½ x 11 paper, one poem to each sheet. It is a good idea to submit several poems at once. The envelope for return should be of a size to hold the MSS. folded in the same way they were submitted.

Postage to foreign countries generally is now 8c for the first ounce, 4c for each additional ounce or fraction. To Canada and Mexico it is still 3c an ounce. The return envelope should be addressed but not stamped. Instead International Reply Coupons, obtainable at the Post Office for 11c each, should be enclosed.

In the following list frequency of issue and single copy price are shown within parentheses; as (M-25), monthly 25c. An asterisk (*) indicates a magazine that publishes light verse. *Acc.* means payment on acceptance; *Pub.* payment on publication.

GENERAL

Adventure, 205 E. 42nd St., New York 17. (Bi-M-25) Ballads of the outdoor and adventure type to 24 lines. 50c a line. *Acc.*

All-Story Love Magazine, 205 E. 42nd St., New York 17. (Bi-M-25) A limited amount of romantic verse. Peggy Graves. 25c a line. *Acc.*

America, 329 W. 108th St., New York 25. (W-15) Short modern verse. Rev. H. C. Gardiner, S. J. *Acc.*

The American-Scandinavian Review, 127 E. 73rd St., New York 21. (Q-\$1) 10-40 lines, preferably on Scandinavian subject matter. Erik J. Friis. \$5-\$15 a poem. *Acc.*

Arizona Highways, Phoenix, Ariz. (M-35) Preferably 8 lines. Raymond Carlson. 50c a line. *Acc.*

The Atlantic Monthly, 8 Arlington St., Boston 16, Mass. (M-50) Long, short; light, heavy; must have literary merit. Edward Weeks. \$1 a line. *Acc.*

The Ave Maria, Notre Dame, Ind. (W-15) Poems under 24 lines, Catholic and other themes. Rev. John L. Reedy, C.S.C. *Acc.*

Better Farming, formerly **Country Gentleman**, Philadelphia 5, Pa. (M-15) Humorous verse—nothing longer than 16 lines or having more than 38 characters to the line. "We dislike stuffy, sophisticated, and smug subjects; prefer those that smack of the soil and the small town." \$2 a line. *Acc.*

Better Homes & Gardens, 1716 Locust St., Des Moines 3, Iowa. (M-25) Short poems, home and family life. James M. Liston, Special Features Editor. No set rate. *Acc.*

Boys and Girls, The Otterbein Press, Dayton 2, Ohio. (W) Some verse of interest to youngsters about 10 years old. Edith A. Loose. Low rates. *Acc.*

The Bride's Magazine, 527 Fifth Ave., New York 17. (Q-50) All verse must be of interest to brides. Helen E. Murphy. *Acc.*

Copper's Farmer, 912 Kansas Ave., Topeka, Kan. (M-15) Light humorous verse, often with a punch line ending—4, 6, or 8 lines. Other verse, usually pertaining to some farm subject, up to 12 lines. Uses only about 8 poems a year. Mrs. Alleen Mallory, Associate Editor. \$10 a poem. *Acc.*

The Catholic Home Journal, 220 37th St., Pittsburgh 1, Pa. (M) Only verse pertaining to home and mothers. "By home subjects we mean anything that deals with the homestead or family life. Subjects may range from a garden gate to a dusty attic." Seasonal subjects sometimes accepted. Fr. Urban S. Adelman. \$5 up a poem. *Acc.*

Charley Jones' Laugh Book Magazine, 438 N. Main St., Wichita, Kan. (M-35) Humorous verse 4 lines or longer—especially on subjects timely and common in everyday situations. Charles E. Jones. 25c a line. *Acc.*

The Chicago Jewish Forum, 82 W. Washington St., Chicago 2. (M-25) Poetry on Jewish subjects and minority problems. Benjamin Weintraub. *Acc.*

Chicago Magazine, 621 N. Dearborn St., Chicago 10. (M-25) Very little verse—must be of high quality. Maurice English. 50c a line. *Pub.*

Child Life, 136 Federal St., Boston, Mass. Very short humorous verse appealing to children to 9 years. Mrs. Adelaide Field. *Pub.* Currently overstocked.

The Children's Friend, 40 N. Main St., Salt Lake City, Utah. (M-20) Wholesome, interesting poems for children 5-12. 25c a line. *Acc.* Overstocked at present except for holiday verse.

The Christian Advocate, 740 Rush St., Chicago 11. (W) Maximum 30 lines. Prefers short inspirational verse of a religious nature; also seasonal verse, verse for children. Uses light verse for small children and on family page. Grant J. Verhulst. 15c a line. *Acc.*

The Christian Family, Divine Word Missionaries, Techny, Ill. (M) Poetry 5-25 lines on subjects of interest to Catholic families: nature, faith, family,

*Accepts light verse.

AUTHOR ♦ JUCKNABWT

home, children. "We don't want the sweet, sentimental, pietistic. We like vigor, strength, originality, depth." 25c a line up. Acc.

Christian Herald, 27 E. 39th St., New York 16. (M-35) Religious type of poetry—4, 8, or 12 lines preferred. 25c a line. Acc. Overstocked just now.

The Christian Home, 810 Broadway, Nashville, Tenn. (M-20) Verse of interest to parents and families. 25c a line. Acc.

The Christian Science Monitor, 1 Norway St., Boston 15, Mass. (D-5) Verse 2-100 lines for Home Forum Page. "Good literary quality, vital and vigorous treatment with positive constructive comment. Fresh approach and unusual verse forms welcomed." Occasionally short light verse. Rates vary.

Christian Youth, 1816 Chestnut St., Philadelphia 3, Pa. (W) Some Christian verse. Buying limited at present. William J. Jones. 50c up a stanza. Acc.

The Churchman, 118 E. 28th St., New York 16. (Semi-M-25) Good verse appropriate to a liberal, independent religious publication. Dr. Guy Emery Shipley. No payment.

The Cincinnati Enquirer, 617 Vine St., Cincinnati 1, Ohio. No free verse but otherwise practically any kind. Maximum about 40 lines. Open only to writers living within 100 miles of Cincinnati. James T. Golden, Jr., Editor Poets' Corner. 10c a line (minimum \$1). Pub.

Classmate, 810 Broadway, Nashville, Tenn. (W-5) Short verse of good quality. Richard H. Rice, Assistant Editor. 50c a line. Acc.

Columbus Sunday Citizen, Contemporary Verse Department, Columbus 15, Ohio. (W-15) All types of general reader appeal up to 40 lines. No morbid or too personal verse; no "dedications." Esther Weakley, Verse Editor. No payment.

Commentary, 34 W. 33rd St., New York 1. (M-50) Verse of any length. The magazine is interested in political, economic, sociological, and religious subjects. Elliot E. Cohen. Acc.

Country Gentleman. See **Better Farming**.

The Country Guide, 290 Vaughan St., Winnipeg, Man., Canada. (M-5) Verse for children and home-makers. Miss Amy G. Roe, Home and Fiction Editor. 25c a line. Acc.

Denver Post Empire Magazine, 650 15th St., Denver 2, Colo. (W-15) Any type not exceeding 20 lines. "We try to avoid trite, stereotyped treatment and phrasing. Melodious poetry preferred." Henry W. Hough, Poetry Editor. \$2 a poem. Acc.

Evening Star, Washington, D. C. Short classic verse, preferably about people; nothing professionally modernistic. Poems 30 lines or briefer preferred. Address Poetry Editor. \$5 a poem. 15th of month after acceptance.

Extension, 1307 S. Wabash Ave., Chicago 5. (M-30) Verse of general appeal to 30 lines. Eileen O'Hayer. \$10 up a poem. Acc.

Farm Journal, 230 Washington Square, Philadelphia 5, Pa. (M-20) Lyric verse 14-20 lines; humorous 4-6 lines. Arthur H. Jenkins. \$5 up according to length and type. Acc.

Fifteen Love Stories, 205 E. 42nd St., New York 17. (Bi-M-25) Limited market for verse. Peggy Graves. 25c a line. Acc.

The Firland Magazine, 1704 E. 150th St., Seattle 55, Wash. (Published at Firland Sanatorium, a tuberculosis hospital.) Short light verse, preferably with humorous or medical slant. Edward Macdonald. No payment. Copy of magazine available to prospective contributors.

Flower and Feather, 808 S. Greenwood Ave., Chattanooga 4, Tenn. (Q-15) Birds, flowers, nature. 4, 8, or 16 lines preferred. Overstocked with bird poems through 1955. Robert Sparks Walker. No payment.

Forward, 930 Witherspoon Bldg., Philadelphia 7, Pa. (W) Religious and nature poetry for young folks 18-23. Catherine Sidwell. 20c a line. Acc.

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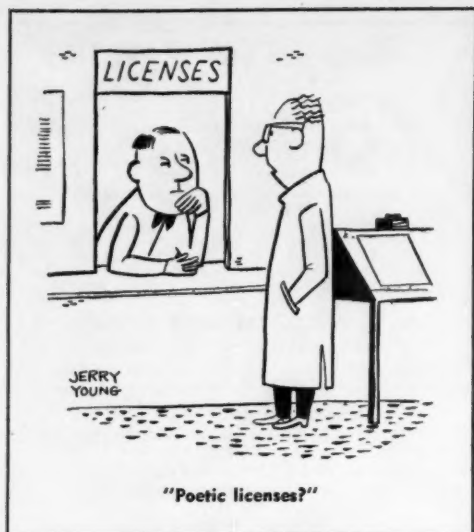
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Friends, Otterbein Press, Dayton 2, Ohio. (W) Verse for boys and girls 12-14. Bruce Hilton. 10c a line. Acc.

Front Rank, Pine and Beaumont, Box 179, St. Louis 3, Mo. (W) A small amount of verse of religious or social implications, for older youth and adults. Ray L. Henthorne. Acc.

Good Business, Lee's Summit, Mo. (M-15) Poems to 15 lines on business themes, with emphasis on Christian principles. Clinton E. Bernard. 35c a line. Acc.

Good Housekeeping, 959 Eighth Ave., New York 19. (M-35) Any types, any lengths—but must be good. "The magazine uses only first-rate verse." Emerson Starr, Poetry Editor. \$10 a line. Acc.

Grit, Williamsport 3, Pa. Verse appealing to a small town audience. Helen E. Bennett. \$1 a poem.

Harper's Magazine, 49 E. 33rd St., New York 16. (M-50) Verse for intelligent readers. John Fischer. Good rates. Acc.

The Hartford Courant, 285 Broad St., Hartford, Conn. (D-5) Original verse, not too long. Prefers serious subjects but occasionally uses light verse. Grace H. Loomis, Editor "This Singing World." No payment.

Home Life, 127 Ninth Ave., N., Nashville 3, Tenn. (M-25) Inspirational, with some home angle, 4-16 lines. Joe W. Burton. 25c a line. Acc.

Household, 912 Kansas Ave., Topeka, Kan. (M-10) Almost exclusively light verse, short and with lines not too long to set in single-column width. Family angle preferred. Currently overstocked but not closed to exceptional work. Kathleen Ashton, Associate Editor. \$5-\$15 a poem. Acc.

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***The Improvement Era**, 50 N. Main St., Salt Lake City 1, Utah. (M-25) Not more than 30 lines. Poems of high quality, seasonal; serious, light; purposeful; traditional. Doyle L. Green. 25c a line. Acc.

Independent Woman, 1790 Broadway, New York 19. (M-15) Verse to 14 lines of interest to women following careers. Frances Maule. \$2-\$3 a poem. Acc.

***The Indianapolis News**, 307 N. Pennsylvania St., Indianapolis, Ind. (D-5) Any type, not more than 16 lines, for the "Hoosier Homespun" column. Cannot promise prompt reports. Griffith B. Niblack. No payment.

Jack and Jill, Independence Square, Philadelphia 5, Pa. (M-25) For young children. Very little verse. Mrs. Ada C. Rose. Good rates. Acc.

Junior Catholic Messenger, 38 W. Fifth St., Dayton 2, Ohio. (W) For boys and girls in 4th, 5th, and 6th grades, verse to 16 lines. Roy G. Lindeman. Good rates. Acc.

The Kansas City Star, Kansas City, Mo. (D-5) Serious verse 4-20 lines. Louis Mecker, Poetry Editor. \$3 a poem. Payment in month following publication.

Ladies' Home Journal, Independence Square, Philadelphia 5, Pa. (M-35) No fixed type or limit; the best available poetry. Always glad to see the shorter forms. Rarely uses light verse. Elizabeth McFarland, Poetry Editor. \$3 a line. Acc.

The Living Church, 407 E. Michigan St., Milwaukee 3, Wis. (W-15) Religious (Episcopal viewpoint) verse. Peter Day. No payment.

Love Short Stories, 205 E. 42nd St., New York 17. Limited market. Peggy Graves. 25c a line. Acc.

***Maclean's Magazine**, 481 University Ave., Toronto, Ont., Canada. (Semi-M-15) 2-10 lines, humorous, the shorter the better. Ian Sclanders, Article Editor. \$5-\$15 a poem. Acc.

***The Magnificat**, 131 Laurel St., Manchester, N. H. (M-30) All types, religious and nature especially, 4-30 lines. S. M. Arthur. 25c a line. Acc.

The Message Magazine, Box 59, Nashville 2, Tenn. (M-25) Verse in line with the theme of the magazine—achievement through faith or prayer; also inspirational or nature poems. Louis B. Reynolds. \$3-\$5 a poem. Acc.

Messenger of the Sacred Heart, 515 E. Fordham Road, New York 58. (M-25) Short religious verse. Thomas H. Moore, S. J. \$5-\$10 a poem. Acc.

The Montrealer, 770 St. Antoine St., Montreal, Canada. (M-25) Brief verse. A. M. Beatty, Managing Editor. Varying rates. Pub.

Mother's Magazine, David C. Cook Publishing Company, Elgin, Ill. (Q-10) Religious verse. Iva Hoth. 20c a line. Acc.

The Nation, 333 Sixth Ave., New York 14. (W-20) Poems original in content and of high literary quality. "The shorter a poem, the better its chance of acceptance." Freda Kirchwey. 50c a line. Pub.

Nature Magazine, 1214 16th St., N.W., Washington 6, D. C. (10 issues a yr.-50) Occasional short verse. R. W. Westwood. Acc.

New England Homestead, Springfield, Mass. (Bi-W) Nature and occasional verse of rural appeal. Pub.

***New Mexico Magazine**, Box 938, Santa Fe, N. M. (M-25) Up to 20 lines, dealing solely with the New Mexico scene. George Fitzpatrick. No payment.

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***The New Yorker**, 25 W. 43rd St., New York 36. (W-20) Serious poetry and light verse satirical or humorous. High rates. Acc.

***New York Herald Tribune**, 230 W. 41st St., New York 36. (D-5) Topical and seasonal verse, light or serious, 5-30 lines, under 20 preferred. Payment according to length, averaging \$12 a poem. Pub.

The New York Times, 229 W. 43rd St., New York 36. (D-5) Rarely exceeding 20 lines; not too esoteric or avant garde. Thomas Lask, Poetry Editor. \$8 a poem regardless of length. Pub.

Opinion, 1123 Broadway. New York 10. (M-25) Verse of Jewish interest. Pub.

***The Oregonian Sunday Magazine**, Portland, Ore. (W-15) All types of poetry except morbid and obscurantist. Short lyrics preferred. Light verse only occasionally. Seasonal verse should be sent about three months in advance. Ethel Romig Fuller, Editor "Oregonian Verse." \$1 a poem. Pub.

Our Little Messenger, 38 W. Fifth St., Dayton 2, Ohio (W) Verse to 12 lines for very young children. Dorothy I. Andrews. Acc.

Our Navy, 1 Hanson Place, Brooklyn 17, N. Y. (Semi-M-25) Verse of a nautical and naval nature. No payment.

Partisan Review, 513 Sixth Ave., New York 11. (Q-\$1) Serious verse of literary character—any length. 40c a line. Pub.

Precious Blood Messenger, Carthage, Ohio. (M-10) Some religious verse, also general interest poetry, 12-16 lines. R. B. Koch. 25c a line. Acc.

Promenade, 40 E. 49th St., New York 17. (M) Short, top-quality verse. Clarissa deVillers. Varying rates. Pub.

Rangeland Romances, 205 E. 42nd St., New York 17. (Bi-M-25) A limited amount of romantic verse. Peggy Graves. 25c a line. Acc.

***Redbook Magazine**, 230 Park Ave., New York 7. Humorous verse, usually 4 lines, on married life, bringing up children, household problems, etc. Mrs. Lynn Minton, Department Editor. Top slick rates. Acc.

***Revealing Romances**, 23 W. 47th St., New York 36. (M-15) Light romantic rhymed verse to 20 lines. "We like romantic verse of originality and freshness, not negative or depressing, with a twist of thought at the end to give it difference." Rose Wyn. 50c a line. Acc.

***The Rotarian**, 1600 Ridge Ave., Evanston, Ill. Limited amount of humorous verse appealing to business and professional men. Karl K. Krueger. Acc.

***St. Anthony Messenger**, 1615 Republic St., Cincinnati 10, Ohio. (M-25) Religious, nature, and inspirational themes to 20 lines. Beth Ritter, Poetry Editor. 50c a line. Acc.

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***The Saturday Review**, 25 W. 45th St., New York 19. (W-20) "No definite stipulation, though it is difficult to use verse of much length." Light verse occasionally published. Amy Loveman, Poetry Editor. 50c a line, \$10 minimum. Pub.

The Sign, Union City, N. J. (M-25) Verse appealing to a Catholic audience. Rev. Ralph Gorman, C. P. \$10 a poem. Acc.

***Ski Magazine**, Hanover, N. H. (6 issues, November through March-35) Very short poems, even 2-line jingles, on some phase of skiing, usually in humorous vein. Fred Springer-Miller, Managing Editor. \$2-\$5 a poem. Pub.

***The Star Weekly**, 80 King St. W., Toronto, Ont., Canada. (W-15) Short verse of impersonal nature. Jeannette Finch, Article Editor. Acc.

Storytime, 161 Eighth Ave. N., Nashville 3, Tenn. (W) Verse for young children, 1-3 stanzas. Miss Jo Alice Haigh. Acc.

***Sunday Digest**, David C. Cook Publishing Company, Elgin, Ill. (W-5) Verse up to 16 lines with religious or guide-to-living implications; not the heavy or obscure type, however. Also shorter strictly humorous verse. James W. English. 25c a line up. Acc.

Sunday-School World, American Sunday-School Union, 1816 Chestnut St., Philadelphia 3, Pa. (M-15) Poems of 4-5 stanzas, of high spiritual and artistic order; also seasonal material. Limited buying at present. William J. Jones. 50c up a stanza. Acc.

Tacoma News Tribune, 711 St. Helen's St., Tacoma, Wash. Serious poetry with good technique, 4-20 lines. "Social poetry of high grade is sometimes used. War and sectarian religion tabooed." Open only to contributors living in the state of Washington. Ethelyn Miller Hartwich, Editor "Washington Verse." \$3 a poem. Pub. Report in two months.

Tell Me, 16-24 S. State St., Elgin, Ill. (W) Published by the Church of the Brethren. Some verse for children 6-8. Hazel M. Kennedy. Low rates. Acc.

This Day, 3558 S. Jefferson St., St. Louis 18, Mo. (M-35) A limited amount of verse suited to a family magazine. Henry Rische. \$1-\$3 a poem. Acc.

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***Town Journal** (formerly **Pathfinder**), 1111 E St., N. W., Washington, D. C. Short light verse and quips. Subjects appealing to small town residents are desirable but definitely not essential. Address Bypaths Editor. \$5 up a poem. Acc.

Trailblazer, Presbyterian Board of Christian Education, 930 Witherspoon Bldg., Philadelphia 7, Pa. (W) Some poems appealing to children 9-11. Evelyn Nevin Ferguson. Acc.

Upward, Baptist Sunday School Board, 161 Eighth Ave., N., Nashville 3, Tenn. (W) Some verse for boys and girls 13-16. Josephine Pile. \$3-\$5 a poem. Acc.

Venture, Presbyterian Board of Christian Education, 930 Witherspoon Bldg., Philadelphia 7, Pa. (W) Poems for boys and girls 12-15. Aurelia Reigner. 20c a line. Acc.

Vision, Christian Board of Publication, Beaumont & Pine, Box 179, St. Louis 3, Mo. Wholesome verse for teen-age youth. Miss Guin Ream. 12½c a line. Acc.

The Yale Review, 28 Hillhouse Ave., New Haven, Conn. (Q-\$1) Quality verse. J. E. Palmer. Pub.

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The American Bard, 9141 Cimarron St., Los Angeles 47, Calif. (Q-50) All types; under 30 lines preferred. "Poems of love, faith, home, welcome. Extreme poems or poems of futile pessimism not desired." Rexford Sharp. No payment. Prizes.

The American Courier, 3921 E. 18th Street Terrace, Kansas City 27, Mo. (M-15) 16-20 lines on anything interesting; not too long lines. Publishes more than 100 poems an issue. Lewis G. DeHart. No payment.

The American Scholar, 1811 Q St., N. W., Washington 9, D. C. (Q-75) Poetry of high quality, shorter poems preferred. Hiram Haydn. \$10-\$25 for poetry according to number of poems and length. Acc.

American Weave, 1559 E. 115th St., Cleveland 6, Ohio. (Q-50) Inspirational poetry of all types and lengths. Seeks more poems by men, and "good authoritative work by advanced writers." No poems on death or sorrow. Light verse only if well done and with a literary slant. Loring E. Williams. No payment. Prizes.

The Antioch Review, Yellow Springs, Ohio. (Q-75) Uses no more than 4 poems an issue. No conventional poetry. Light verse if it is not too nonsense verse. Paul Bixler. \$2.50 a page. Pub.

Approach, Rosemont, Pa. Eclectic in choice of poetry—unrestricted length and subject matter; high degree of excellence required. Articles and essays on poetry. Albert Fowler and others. No payment.

The Archer, P. O. Box 3857, Victory Center Annex, North Hollywood, Calif. (Q-50) Encourages very brief verse. Seeks human interest, striking imagery, natural but poetic phrasing. "Patterned verse should be correct in rhyme and metrically pleasing; but we also use experimental near-rhymes and free verse that is not obscure. We try to avoid much 'writing about writing.'" Wilfred Brown and Elinor Henry Brown. No payment. Prizes. Overstocked; cannot promise fast reports or prompt publication.

Arizona Quarterly, University of Arizona, Tucson, Ariz. (Q-50) Serious verse rarely more than one or two pages. "Poems should have something to say to serious, adult readers. May be conventional or modern." Albert F. Gegenheimer. No payment. Annual award.

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The Beloit Poetry Journal, Beloit College, Beloit, Wis. (Q-35) Top level poetry whether humorous or profound, traditional or experimental. Long poems if outstanding. Occasional translations and special translation issues (query about these). Editorial Board: Chad Walsh, Robert H. Glauber, David M. Stocking, David Ignatow. Payment in copies.

Blue Guitar, 1732 N. Maltman Ave., Los Angeles 26, Calif. (Thrice yearly-25) "Our minimum requirement is that a poem be structurally competent. For purposes of discussion, however, we often print poems which otherwise would not qualify for acceptance. Thus, although our standards are high, our selection is broad, making it possible for many writers to get published in an internationally read magazine." Bill Lovelady, G. De Witt. Payment planned for future issues.

Blue Moon Poetry Magazine, 3945 Connecticut Ave. N. W., Washington 8, D. C. (Q-75) Rhymed, traditional verse 4-16 lines, with "heart appeal." No free verse. Inez Sheldon Tyler. No payment. Prizes.

The Canadian Forum, 36 Yonge St., Toronto 1, Ont., Canada. (M-50) Serious poetry of high quality, preferably by Canadians. Occasionally light verse. Payment in subscriptions only.

Canadian Poetry Magazine, 677 Dundas St. West, Toronto, Ont., Canada. (Q-50) All types of poetry. Pub.

Candor Magazine, 103 Clements Ave., Dexter, Mo. (Q-25) Prefers 16 lines or less. "Interest and appeal are most important." Preference is given to work of subscribers. Elvin Wagner. No payment. Occasional prizes.

Chromotones, 907 Freeman Ave., Long Beach 4, Calif. Patterned poems 28 lines or less, traditional or contemporary; no unrhymed poems other than blank verse. Very little light verse. Lyra LuVaile. No payment. Prizes.

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Chrysalis, 58 Long Wharf, Boston, Mass. (Bi-M-50) Occasionally poetry. Lily and Baird Hastings. Payment.

***The Colorado Quarterly**, Hellems 103 West, University of Colorado, Boulder, Colo. (Q-75) Quality poetry non-esoteric, non-experimental, 4-50 lines. Light verse if terse and epigrammatic. Paul Carter. \$2-\$10 a poem. Acc.

The Connecticut Literary Review, 1228 Meriden Road, Waterbury, Conn. (Q-\$1) Each issue contains 20 pages of poetry of high quality. Book reviews, essays under 500 words on the state of poetry. John De Stefano. No payment. Prizes.

The Cornucopia Poetry Magazine, 459 W. 32nd St., Indianapolis 8, Ind. (Organ of the Poets' Corner) (M-25) Prefers cinquains, rondeaus, and other special forms. Sonnets, ballads, and other poems on outstanding themes. Olive Inez Downing. No payment. Prizes.

***The Country Poet**, Sanbornville, N. H. (Q-25) Poetry against country, nature background. Preferred length, 20 lines or longer. Some sonnets. Now featuring longer poems than formerly. Quality work only. Payment after publication based on net proceeds of issue.

***Curled Wire Chronicle**, 4323 Maryland Ave., St. Louis 8, Mo. Quality poetry of any type or length. Articles on poetry with critical emphasis. Casey Casebolt. No payment.

***The Dalhousie Review**, Dalhousie University, Halifax, N. S., Canada. Various types of poetry of high quality, generally not exceeding one typewritten page. Articles and essays on poetry. W. Graham Allen. Verse \$3 a printed page, prose \$1 a printed page, plus 50 reprints. Pub.

***Departure: A Magazine of Literature and the Arts**, Lincoln College, Oxford, England and 36 Fordel Road, Catford, London, S. E. 6, England. Poems to 80 lines. A little light verse—but not the merely facetious. Requires "high standard of craftsmanship, not mere literary audacity nor undisciplined flow of emotion. We want fresh and arresting light on the human situation." Alan Brownjohn and Bernard Donoghue. No payment.

***Different**, Alpine, Texas. (A-\$3) Free verse and traditional verse in best craftsmanship, up to 20 lines. (Universal rather than regional or sentimentalized subject matter. Satirical light verse. Lilith Lorraine. Prizes.

Embryo: A Literary Quarterly, 1600 W. Broadway, Louisville 3, Ky. (Q-\$1) Any length of poetry of an avant-garde nature; high literary standards of an experimental nature. E. E. Walters. Payment in copies.

Epoch, A Quarterly of Contemporary Literature, 159 Goldwin Smith Hall, Cornell University, Ithaca, N. Y. (Q-75) Verse of high quality, not necessarily experimental but expressive of contemporary experience. Baxter Hathaway and others. No payment.

Epos, Lake Como, Fla. (Q-30) Outstanding free verse by talented poets. Will Tullis. No payment.

Essence, 55 Trumbull St., New Haven 10, Conn. (Semi-A-25) Original poems not over 24 lines. Any

*Accepts light verse.

form considered, but amateur verse, light verse, and sermonizing are unacceptable. Joseph Payne Brennan. No payment.

Experiment, A Quarterly of New Poetry, 6565 Windermere Road, Seattle 5, Wash. (Q-75) Highest quality of experimental poetry—any length. 2-3 page poetic dramas. Carol Ely Harper. Payment in copies.

The Fawnlight, 430 S. 19th Ave., Maywood, Ill. (Q-50) Modern poetry not beyond 60 lines—no amateur work. Features a poet in each issue. Quality articles on modern and old masters, criticism of poetry, and "Why I Am a Poet." Marion Schoeberlein. No payment for poetry. Articles \$1-\$5. Pub.

***The Fiddlehead**, 313 University Ave., Fredericton, N. B., Canada. Good poetry of whatever school, including light verse. Seldom publishes a poem of more than 50 lines. Reviews of books of poetry. Dr. F. W. Cogswell. No payment.

Flame, Alpine, Texas. (Q-50) The best in free verse with occasional traditional verse of high quality. Prefers poetry "subtle but not obscure, dynamic and strong rather than sentimentalized." Maximum 20 lines. Lilith Lorraine. \$2 a poem. Pub.

***The Georgia Review**, University of Georgia, Athens, Ga. Poetry of any type, including light verse. Under 25 lines preferred. Articles and essays on poetry. John Olin Eidson. Poetry about 25c a line, prose 1c a word. Pub.

The Hudson Review, 439 West St., New York 14. (Q) Poetry of high quality. Articles on poetry. Frederick Morgan, Joseph Bennett, William Arrowsmith. Poetry 65c a line, prose 2c a word. Pub.

The Humanist, Yellow Springs, Ohio. (Bi-M-35) Poetry 10-35 lines, various types. Should fit into the humanist faith—ethical, non-supernaturalistic, accepting the knowledge of science and the method of research for solving problems. David McEldowney, Managing Editor. No payment.

The Husk, Cornell College, Mount Vernon, Iowa. Some intelligible poetry; some unintelligible. Occasionally a short article on poetry. This college review is in its thirty-fourth year of continuous publication. Clyde Tull. No payment.

Illiterati, 722 S. San Rafael Ave., Pasadena 2, Calif. (Occas.) Modern, closely written, usually unrhymed poetry of no more than two pages. William R. Eshelman and Kemper Nomland, Jr. No payment.

***Imagi**, 3020 Woodland Ave., Baltimore 15, Md. (Irreg.-50) Mature modern poetry in any style showing great skill. No length restrictions, but prefers under 3 pages. Light verse if first-rate. "A magazine strictly for the poet already writing the real thing." Thomas Cole. No payment.

Inferno, Box 5030, San Francisco, Calif. (Q-50) All lengths of serious contemporary philosophical and poetical work. Must definitely be of humanitarian and advanced creative thought. Leslie Hedley. Payment in copies and possible book publication.

Interim, Idaho State College, Pocatello, Idaho. (Q) Poetry, traditional and experimental, of permanent literary value. One-act poetic plays of advanced quality. "We do not want popular verse. At the same time we do not want obscurantist self-indulgence." A. Wilber Stevens. No payment.

Kaleidograph, A National Magazine of Poetry, 624 N. Vernon Ave., Dallas 8, Tex. (Q-50) Poetry of practically all types, but preferably under 40 lines. "We use very little of the strictly 'experimental' verse, though we have no actual taboos except that we seldom use anything that might be considered risqué." Whitney Montgomery and Vaida Stewart Montgomery. No payment. Many prizes.

***Kansas Magazine**, Kansas State College, Manhattan, Kan. (A-\$1) Lyrics from 4 lines to very long. Sonnets, two or more in a series, but no long sequences. Short narrative verse. Very little light verse—one or two such poems to an issue. Preference for writers from the Middle West, and contributors to the little magazines. Fred Higginson, Poetry Editor. No payment.

AUTHOR & JOURNALIST

The Kenyon Review, Gambier, Ohio, (Q-\$1) A definitely literary quarterly. John Crowe Ransom. 50c a line. Pub.

***The Lantern**, 62 Montague St., Brooklyn 2, N. Y. (Q-40) Various types and lengths, including light verse. Each issue devotes 8 pages to work of one poet. C. B. McAllister. No payment. Prizes.

The Lyric, Christiansburg, Va. (Q-50) Brief rhymed lyrics. "We belong to the cult of intelligibility but that does not mean we use Victorian verse." Ruby Altizer Roberts. No payment. Prizes of more than \$600 in 1954.

Midland Poetry Review, Shelbyville, Ind. (Q-50) Serious verse in any style (modern preferred), limit usually 20 lines. Publishes around 80 poems an issue. Loren Phillips. No payment. Numerous prizes, usually paintings and books.

***The Miscellaneous Man**, 2709 Webster St., Berkeley 5, Calif. Both traditional and experimental forms—no restrictions as to length or subject matter. Seeks "poetry that has meaning to man, his life, his love, his wonder, his awe, his fear, and that has existence as an organic and esthetically integrated whole. Poetry should both mean and be." Occasionally light verse. Essays on poetry. William J. Margolis, H. M. Guy. No payment.

***Montana Poetry Quarterly**, Box 19, Seeley Lake, Mont. (Q-25) Poetry serious or light, no free or blank verse. Poetry from students and amateurs welcome. Jessie L. Perro. No payment. Subscription and book awards.

New Mexico Quarterly, University of New Mexico, Albuquerque, N. M. (Q-75) An international literary and arts quarterly. Tough critical standards. Kenneth Lash. Pub.

***The New Orleans Poetry Journal**, Box 12038, New Orleans 24, La. (Q-45) Any type of poetry that communications, if of high enough quality. Maximum, 130 lines. Articles and essays on poetry. Richard Ashman and Maxine Cassin. 15c-60c a line, inversely with poem's length. Acc. to known names.

***New Verse**, P. O. Box 4007, St. Petersburg, Fla. General, seasonal, contemplative poetry; light verse of high quality. Maximum, 30 lines or a page of magazine space. Elizabeth Richards. No payment. Prizes.

***Nimbus**, Halcyon Press, Ltd., 15 New Row, London, W. C. 2, England. (Q-60) All types of poetry, though preferably short—"at the most 150 lines except in the case of exceptionally good verse, which can run to almost unlimited length." Light verse used occasionally. Tristram Hull and Ivo Jarosy. \$2.50 a poem. Pub.

***Northern Review of Writing and the Arts in Canada**, 21 Sussex Ave., Toronto, Ont., Canada. (BIM-50) No restrictions as to verse form or length. "The policy is not restrictive, but the editors recognize that poetry today is renewing itself at its religious source." John Sutherland. Rates available on request. Pub.

Olivant Quarterly, c/o Trace, P. O. Box 1068, Hollywood 28, Calif. Modern work of serious intention. Essays and articles on poetry. D. Vincent Smith. Payment at varying rates for featured work only. Pub. Annual book award.

The Oracle, 201 Hamilton Ave. Apt. D3, Staten Island, N. Y. All kinds of poetry so long as it is good. Articles on poetry published occasionally. Marie Joan Sutera. No payment.

***Outposts**, 209 E. Dulwich Grove, Dulwich Village, London, S. E. 22, England. (Q-35) All types of poetry. Light verse "if good enough." Howard Sergeant. No payment.

The Pacific Spectator, Box 1948, Stanford, Calif. (Q-\$1) Quality verse. Robert C. North, Managing Editor. To \$7.50 a poem. Acc.

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***Patterns**, Box 323, Glens Falls, N. Y. (Q-50) No restrictions as to content or technique; seldom any poem longer than 60 lines.

***Pegasus, The Poetry Quarterly of Greenwich Village**, G. P. O. Box 1002, New York 1. (Q-50) An eclectic publication printing poetry of merit—8-34 lines—on any subject. Seeks "originality in expression, imagery, thought, rhythm." Occasionally light verse. No payment. Prizes.

***Perspective, A Quarterly of Literature and the Arts**. Washington University P. O., St. Louis 5, Mo. (Q-50) Poems of any length. "The magazine is definitely 'highbrow,' intended only for the kind of reader who is familiar, say, with the verse of T. S. Eliot, Wallace Stevens, Ezra Pound, etc. We are not interested in any poetry that might show a likeness to that found in the women's magazines, the newspapers, or any of the mass-circulating magazines." Jarvis Thurston. No payment.

***Phylon**, Atlanta University, Atlanta, Ga. Purpose verse relating to the dynamics of racial and cultural relations. Articles on poetry. Mozell C. Hill. No payment.

***The Poesy Book**, 51 Ausdale Ave., Mansfield, Ohio. (Q-75) Exclusively sonnets and lyrics. Very little light verse. Helen Loomis Linham. No payment. Prizes.

***Poetry**, 60 W. Walton Place, Chicago 10. (M-50) Any type or length of poetry, depending on the quality of writing and the abilities of the poet. Karl Shapiro. 50c a line. Pub. Prizes.

Poetry Digest, 1228 Meriden Road, Waterbury, Conn. (Bi-M-50) All forms of poetry—highest literary standards only. Especially interested in new poets. Reports within 10 days. John De Stefano. No payment. Prizes.

***The Poetry Hour**, 3692 Wilson Ave., San Diego, Calif. (A) "Crusading for the best in all types of poetry." Limit, 32 lines. Lavinia Adele Watkins. No payment.

Prairie Schooner, University of Nebraska, Andrews Hall 105, Lincoln 8, Nebr. (Q-60) Modern but not avant-garde poetry of varying lengths. No payment.

***PS (poems and stories)**, 2679 S. York St., Denver 10, Colo. Any type of poetry that is good; no restrictions as to length or subject matter. Alan Swallow. No payment.

***Quarto**, 801 Business, Columbia University, New York 27. All types of poetry. Harry Prince Combs, Jr. No payment.

The Quatrain, Box 540, Creal Springs, Ill. (Semi-A) Devoted solely to quatrains with religious or moral themes. H. L. Motsinger. No payment. Prizes.

Quicksilver, 4429 Foard St., Fort Worth 5, Tex. (Q-65) All types and lengths; couplets, tercets, quatrains in demand. High quality; modern techniques; focus on vitality of thought and treatment, with no restrictions as to form or subject. Grace Ross, Mabel M. Kuykendall. No payment. Prizes.

***Quixote**, Box 536, Cornwall-on-Hudson, N. Y., or The Thatch, Felixstowe, Suffolk, England. An Anglo-American magazine that concentrates on creative writing. Poems of all kinds, short and long. Jean Rikhoff Hills, L. Rust Hills, Jr., Burt W. Miller. No payment.

Recurrence: A Quarterly of Rhyme, P. O. Box 9384, Sanford Station, Los Angeles 5, Calif. (Q-25) Any kind of rhymed verse, experimental or conservative in technique. Particularly interested in verse "in which neither the subjective nor the objective elements in writing are slighted." Grover Jacoby. 30c a line up. Acc.

***Reflections**, Box 145, Hartwick, N. Y. Any type of poetry, rhymed or unrhymed, generally not over 24 lines. No jibes at persons in public life, nothing slangy or suggestive. Articles 300-400 words on poetry technique, marketing, etc. Mary M. Hamilton. No payment. Prizes.

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AUTHOR & JOURNALIST

***Scimitar and Song**, Jonesboro Heights Station, RFD 7, Sanford, N. C. (M-35) All types of poetry if well written, in good taste, and worth while. Long poems strong enough or beautiful enough to justify their length. Avoids frustration and futility. Lura Thomas McNair. No payment. Prizes.

Shenandoah: The Washington and Lee Review, Box 722, Lexington, Va. Poetry technically adept; no restrictions on subject or form, but poems should be under five pages. No pornographic or didactic poetry. Articles on poetry. Edward M. Hood. Payment at rate not stated. Pub.

Simbolica, 3330 Buchanan St., San Francisco, Calif. Avant-garde poetry. Articles on poetry in line with the advanced policy of the magazine. Ignace M. Inganni. No payment.

Sonnet Sequences, Box 1231, Washington 13, D. C. (M-25) Restricted to sonnets done in the modern American manner. Murray L. Marshall. No payment.

Southwest Review, Southern Methodist University, Dallas 5, Tex. (Q-75) Serious verse of high quality, preferably under 24 lines. Publishes usually 4 or 5 poems to an issue. "While we by no means insist on traditional forms, we do want our poems to be comprehensible to the intelligent general reader. We prefer poems dealing with human emotions and problems rather than straight nature poems. We have a special interest in the Southwest, but regional material must be of as high quality as any other." Allen Maxwell. \$5 a poem. Pub.

***The Sparrow Magazine**, 111-13 38th Ave., Corona 68, N. Y. (Q-50) Any kind of poetry that is good. "We are mainly against slick verse, of trite sentiment and no originality." No length restrictions. Felix N. Stefani. No payment.

Spirit, A Magazine of Poetry, 386 Fourth Ave., New York 16. (Bi-M-50) No special type—but does not publish the incomprehensible or work contradicting Catholic teaching. Considers MSS. only from members of the Catholic Poetry Society of America, which is open to all poets irrespective of faith. John Gilland Brunini. 30c a line. Pub.

***Starlanes: The International Quarterly of Science Fiction Poetry**, 1558 W. Hazelhurst St., Ferndale 20, Mich. (Q-40) Weird, fantasy, futuristic, science fiction poetry, preferably rhymed, not beyond 36 lines. Science fiction limericks and futuristic humor especially welcome. Orma McCormick. No payment. Prizes.

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Studio News Magazine, Box 284, Friend, Nebr. Poems not over 32 lines, interesting, seasonal, inspirational. Leta S. Bender. No payment. Prizes.

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***The University of Kansas City Review**, 5100 Rockhill Road, Kansas City 10, Mo. (Q-\$1) Any type, any length. Alexander Cappon. No payment.

Variation: A Free Verse Quarterly, P. O. Box 9384, Sanford Station, Los Angeles 5, Calif. (Q-25) Unrhymed free verse, any length. Originality, imagery, and cadence receive special consideration. Any rhymed verse sent to **Variation** will be considered for **Recurrence**. Grover Jacoby. 30c a line up. Acc.

***Venture: A Writers' Workshop Quarterly**, 35 W. 64th St., New York 23. All types of poetry in line with the magazine's purpose to "encourage new and vital writing in the humane tradition of Twain, Whitman, Norris, and Dreiser." Joseph J. Friedman. \$2.50-\$7.50 a poem. Acc.

The Virginia Quarterly Review, 1 West Range, Charlottesville, Va. (Q-\$1) Any type as long as it is really good poetry. Publishes poems from a few lines to several pages in length. Charlotte Kohler. 50c a line. Pub.

Voices: A Journal of Poetry, Box C, Vinal Haven, Maine. (3 times a yr.-\$1) Modern and traditional poetry of the highest standards—up to 3 pages. Harold Vinal. No payment.

***The Western Humanities Review**, University of Utah, Salt Lake City, Utah. (Q-75) Primarily an academic journal interested in providing a common reader in the humanities. art, literature, history, philosophy. Poems preferably 25 lines or under. No coterie poetry. Occasionally publishes light verse. D. D. Walker, Acting Managing Editor. No payment.

***The Western Review**, State University of Iowa, Iowa City, Iowa. (Q-50) Poetry of superior quality; no limitation as to type or length. Interested in work by new writers. Seldom uses light verse; no objection to considering it. Usually \$6 a poem. Pub.

***Wildfire Magazine Quarterly**, 3233 McKinney Ave., Dallas, Tex. General short verse, including light verse. Paul L. Heard, Editor; Jennie Greer Heard, Associate Editor. Prizes.

***The Window**, Villiers Publications, 47 Landseer Road, London, N. 19, England. American agent: James Boyer May, Box 1068, Hollywood 28, Calif. (Q-25) Non-doctrinaire in style, but tends toward modern forms. Seldom more than 60 lines. Prefers large batches of verse to select from. John Sankey. \$1 a poem. Acc.

***Wings: A Quarterly of Verse**, P. O. Box 332, Mill Valley, Calif. (Q-35) "We publish the best lyrics, sonnets, quatrains, and short narratives we can obtain, but the work must show competence of technical handling. Freakish or eccentric material not welcome." Light verse is used rarely. Stanton A. Coblentz. No payment. Prizes.

The Wisconsin Poetry Magazine, 1764 N. 83rd St., Wauwatosa 13, Wis. Poems in accord with the magazine's motto: "Sanity, Charity, Decency." Sonnet length preferred. Clara Catherine Prince. No payment. Prizes.

*Accepts light verse.

Poetry: Cosmic Shorthand

[Continued from Page 14]

when I am sitting peacefully thinking about something else. Or I may be looking up a word in the dictionary and all of a sudden some word will start a chain reaction in my imagination and I'm off.

My son and daughter have written poetry since they were young ones. To begin with, they wanted to know how to do it. So I gave them a slow but thorough course in technique, in singing, and reading poetry aloud. They did exercises in all types of poetry so they could learn the basic forms. I kept telling them, "If you're interested in writing poetry, learn what you're doing first. Then you may bust loose on experiments as you feel like it. But you really can't experiment until you know what you're jumping away from."

The children read and wrote and learned and wrote, and now both of them have a sound basis from which to take off in any direction. My daughter is now a teacher, my son is a Fulbright Fellow in France, translating the French troubadours and writing his own poems at the same time. They know where they are going in poetry and are their own most severe critics.

Again, as to my own writing, it is hard to say where it comes from. Anything can start me off: a memory, a word, a thought, or some item in the newspaper. Or the sight of a meteor shower in late summer or the tilt of a constellation over an evening barn. Anything may be a germinal idea. How you feel about it and what you do with it is what makes poetry.

Poetry, too, has had an influence on my prose writing. My approach to a story is naturally poetic and if I do not watch myself carefully, I am likely to find myself writing a novel in poetic rhythms and internal rhymes. It may sound fine, but it is not what I intended as a novel or what the story requires. With discretion, however, I do think that a poetic approach to a story may give it depth and understanding. It is hard to say: I am too close to poetry to be a good judge.

I find it difficult, too, to tell struggling poets what to do except to work, discard, work, and believe in poetry.

I have found it impossible to reduce good poetry to an imaginative or a scientific formula, in spite of the fact that poetry can be conceived out of H₂O or advanced calculus or the light-years it takes for the white fire of Altair to reach this earth, or out of the chemical reaction of a field left fallow for a season. I think of poetry as a sort of cosmic shorthand, able to express in a few words the core, the substance of life, as it is experienced, perceived, and interpreted by the poet.

My cat now says it is time I wrote another poem about her since she is, she thinks, descended from the Queens of Egypt. I think so, too.

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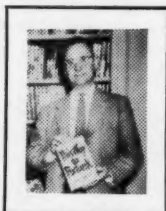
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